This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

The Author's Desk Book

By WILLIAM DANA ORCUTT

Being a reference volume upon questions of The Relations of the Author to the Publisher · Copyright · Mechanics of the Book · Arrangement of the Book · Making of the Index · Glossary of Terms · *Etc* · *Etc*

LELAND·STANFORD·JVNIOR·VNIVERSITY

THE AUTHOR'S DESK BOOK

OTHER BOOKS BY MR. ORCUTT

GOOD OLD DORCHESTER. *A Narrative History*

PRINCESS KALLISTO, *and other Tales of the Fairies*

ROBERT CAVELIER. *A Novel*

THE FLOWER OF DESTINY. *A Novel*

THE SPELL. *A Novel*

THE LEVER. *A Novel*

THE MOTH. *A Novel*

THE MADONNA OF SACRIFICE. *A Story of Florence*

THE WRITER'S DESK BOOK. *A Companion Volume to "The Author's Desk Book"*

STANFORD LIBRARY

The Author's Desk Book

Being a reference volume upon questions of the RELATIONS OF THE AUTHOR TO THE PUBLISHER · COPYRIGHT · THE RELATION OF THE CONTRIBUTOR TO THE MAGAZINE · MECHANICS OF THE BOOK · ARRANGEMENT OF THE BOOK MAKING OF THE INDEX · *Etc*

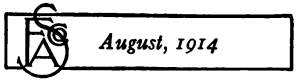
By WILLIAM DANA ORCUTT
for many years Head of The University Press · Cambridge · Now associated with THE PLIMPTON PRESS · *Norwood Mass*

New York · FREDERICK·A·STOKES COMPANY · *Publishers* · MCMXIV

STAMFORD LIBRARY

Copyright, 1914, by
FREDERICK A. STOKES CO.

203065



THE·PLIMPTON·PRESS
NORWOOD·MASS·U·S·A

CONTENTS

PAGE

RELATIONS OF THE AUTHOR TO THE PUBLISHER 3
Submitting the Manuscript — Publishing at the Author's Expense — Making the Contract — Contract Form — Moving-Picture Rights — Reports on Royalties.

THE COPYRIGHT 31
How to Secure Copyright Registration in the United States — How to Secure Copyright Registration of Periodicals — How to Secure Copyright Registration of Motion-Pictures — *Ad Interim* Protection — Assignment of Copyright — Fees — The Duration of Copyright — The Protection of Titles — Application Forms — Practical Procedure — International Copyright.

RELATIONS OF THE SHORT-STORY WRITER TO THE MAGAZINES 58
Copyright — Practical Suggestions — Dealings with the Editor — The Literary Agent.

MECHANICS OF THE BOOK 65
Estimating the Manuscript — The Sample Page — The Typesetting — The Proofs — Proof Marks — The Plates — The Cover Design and the Illustrations — The Engraving — The Die Cutting — The Paper — The Presswork — The Binding.

ARRANGEMENT OF THE BOOK 88
The Layout — Bastard-Title — Advertising Card — Title-Page — Copyright — Dedication — Preface — Table of Contents — List of Illustrations — Introduction — Half-Title — Limit Notice — In General — Basic Sizes of Books — English Paper Sizes — Margins.

MAKING THE INDEX 98
What to Index — Plan — Definition of Terms — Procedure — Arrangement — Adjective-Headings — Subject-Matter — Rules and Examples.

GLOSSARY OF TERMS 131

INDEX 153

THE AUTHOR'S DESK BOOK

RELATIONS OF THE AUTHOR TO THE PUBLISHER

THERE is much which is intangible in the relations between an author and his publisher. While it is true that modern commercialism has invaded this field as it has all others, there are probably no actual business relations more dependent upon mutual confidence than those which exist between the writer who produces a manuscript which he wishes to have published, and a publisher who wishes to secure for the purpose of publication a manuscript which he believes to contain elements of probable success. This is due to many reasons, the first and most important of all being that each is in a position to add to his reputation and success by the efforts of the other. Many a publisher has by legitimate and judicious business sagacity established the reputation of a previously-unknown author; many an author has placed a small publishing-house in a position of importance, or added to the fame of a house already established.

Another reason for these closely-identified interests is the fact that the average writer is not experienced in business matters, but relies largely upon the integrity of the publisher to whom he intrusts himself. For the same reason, the publisher feels an added responsi-

bility to protect the interests of the author, realizing the fact that he has been placed in the position of agent, to conduct affairs in the joint interests of both. Even if there have been cases where this confidence has been misplaced, they are exceptions which do not affect the general statement.

The fact that the average author is not versed in business detail has brought into being the literary agent,[1] who offers to stand between the author and his so-called natural enemy, the publisher. There is no doubt that frequently the efforts of these literary agents result in temporary pecuniary advantage to the author, but the common consensus of opinion is that in the long run the author will best serve his own ends by co-operating with his publisher, rather than by employing any intermediary. Confidence begets confidence, and fair play invites a personal interest which is an asset, the value of which cannot be over-estimated. When a manuscript has been offered competitively, and is finally secured by the highest-bidding publisher, it by no means follows that the net returns from this contract will exceed or equal what the author might have received through some other publisher, better equipped to sell it, who would have taken a pride far beyond mere commercial advantage in making it a successful venture.

---

[1] See page 63.

Take, for example, the question of advertising. If a publisher issues a volume written by an author whose later work is likely to be given to another house, he realizes that whatever investment he makes must be charged off against this particular book. On the other hand, if he feels that the author's relations are such as to make it probable that the present publisher will have an opportunity to share in his later success, then it is good business for him to invest a larger sum in advertising the *author* than he could possibly afford to expend upon any single *book*. Here again is the mutual interest. The author's reputation rests in a large measure in the hands of his publisher, and he shares equally in any advantage which accrues to the publisher from the publicity which comes to both.

From still another standpoint, the author can secure material assistance from intimate relations with his publisher. Many a novel owes its success to the advice given by the editorial staff of the publishing-house. Many a strong story would never have reached its audience because of mechanical or structural defects, which the publisher helped to overcome. There have been instances of unwise editorial advice, and of undue pressure brought to bear upon the author to the detriment of his literary production, but these cases are rare compared with those of helpful assistance, which every successful writer will gratefully

acknowledge he has received from his publisher. In general, the publisher is a wise person in his own field, and as the ultimate success of a book depends upon its sale, his advice is usually based upon a knowledge and an experience which the author cannot possess. To make his business a success, the publisher, as well as the author, must interject his own personality, this expression taking the form of personal suggestions, of determining the physical aspect of the volume, of selecting the artist, of arranging methods of publicity, and of making plans for interesting the retail booksellers.

Few publishers depend upon the judgment of their "readers" to the extent of accepting or declining manuscripts wholly upon their opinions. It is inevitable that a large proportion of the manuscripts submitted should be culled out and discarded by the professional reader without ever reaching the final court of appeal. These readers consider each story from two distinct standpoints: (1) Has the author a real story to tell? and (2) How well has the story been told? If the manuscript fails to stand the test of the first question, its doom is sealed at that point; if it passes through this test, even though it fails in the second, it will be referred to the publisher for a final reading, with the critic's comments affixed to it.

It is remarkable how many manuscripts in this state are actually read by the publisher

himself, in view of the countless other details which naturally devolve upon him; but here is where he recognizes the first claim upon his personality. His viewpoint differs from that of his reader only in that it has narrowed down to three main questions which he demands of each manuscript: (1) Does it conform to the standards of the house? (2) To what and how large an audience will it appeal? (3) Will the probable returns warrant the initial investment?

Having settled these points in his mind, the publisher will further consider the literary value of the story. If the plot is strong and original but clumsily constructed, he will discuss the situation frankly with the author, and will advise him to rewrite such portions as demand revision. Many a successful author has learned how to tell his story through his publisher's assistance, and owes his present reputation to the fact that some publisher discovered in his early, amateurish efforts the germs of strength and originality, almost smothered by structural faults.

After the manuscript is ready for the printer, it is the publisher's function to decide upon its physical aspect, combining business judgment and personal taste in producing a volume in keeping with its content, and in such a dress as to attract to it that class of bookbuyers who are influenced by its attractiveness. Nowhere, perhaps, is the fickleness of the public shown more than in the taste displayed by this class

of buyers, and styles obtain in this as much as in millinery or in dress.

With the plan of the building of the book determined, the publisher undertakes to create a demand, first from the booksellers and later from the public. The traveling salesman is the usual means to accomplish the first end. He makes his regular trips at stated seasons, covering the entire country, carrying with him "traveler's dummies," which usually consist of a stamped cover of each book, inside of which are fastened representative pages and proofs of illustrations. From these samples, the salesmen take their "advance orders," and the publisher usually awaits the tabulation of these before deciding upon the size of his first edition.

Other methods are employed in addition to these, varying with the ingenuity of each publisher: such as the sending out to the booksellers of advance copies or sheets, writing special letters, giving synopses of the stories, etc., all of which advance preparation requires time and thought. Authors sometimes become impatient over what seems to them to be unwarranted delays, when in reality the publisher is serving their interests as well as his own by creating a market before actually placing the book on sale.

To create a demand on the part of the public is as difficult in marketing books as any other commodity. Advertising helps, of course, but

as to the amount, nature, and method of advertising, each publisher has his own ideas. Each author naturally regards his own work as deserving of the maximum publicity, but the publisher is obliged to consider his list as a whole. If he thinks it wise to invest a large sum in advertising a particular story, it is because he believes that story to possess an appeal to the public sufficient to warrant this investment. His judgment may be wrong, and often is. The book he depends upon does not respond as he expects, and some other book, in which he did not have as much confidence, for some unknown reason suddenly shows unexpected strength. But the publisher has been honest in his attempt, even though faulty in his judgment, and the author who recognizes this in his attitude to his publisher will go far toward cementing the bonds of co-operation which inevitably bring success to those writers who actually possess the genius to demand it.

The fact that one author's contract differs from another's cannot be taken as evidence that the publisher has not fulfilled his entire responsibility to both. An author without an established reputation has no right to expect as attractive a contract as one whose name is of known value to the publisher's list.

SUBMITTING THE MANUSCRIPT

The enormous number of manuscripts with which the publisher is deluged makes it absolutely necessary, for self-interest, to submit typewritten copy. Some houses make it a rule to return handwritten manuscripts unread.

The manuscript should not be bound together in any way, but the pages should be carefully numbered consecutively.

The best size of paper is the standard 8½ by 11, and the sheets should be uniform in size.

The paper should not be shiny or slippery, as this affects the eyes of the reader unpleasantly.

Each page should contain approximately the same number of lines, as this assists the publisher in estimating the number of words, and in determining the probable size of the printed volume.[1]

Always retain a duplicate copy of a manuscript, to prevent loss by fire, theft or other accident. It is an undue responsibility for an author to place upon a publisher to submit to him the only copy of a manuscript in existence. If the manuscript be accepted, it is also an advantage to have a copy for the use of the artist, etc.

Write on one side of the paper only.

Deliver the manuscript to the publisher flat rather than rolled or folded.

---

[1] See page 69.

Manuscript copy costs two cents an ounce for mailing; when mailed with proof it costs one-half cent an ounce.

In fastening one piece of paper to another, or in fastening addenda upon pages already written, use mucilage rather than pins or clips.

Be sure that the author's name and address are plainly marked upon the manuscript. The usual location for this is the upper left-hand corner of the first page.

PUBLISHING AT THE AUTHOR'S EXPENSE

It may be taken as a general statement that if a book possesses sufficient merit to warrant its publication at all, a publisher can be found who is willing to assume the entire risk of the expense of publication. This statement does not apply to scientific, technical, or special works which publishers are glad to have upon their lists, but which must be subsidized from some source in order to make publication financially possible. In the case of a novel, the statement has no exceptions. No first-class publishing-house will issue with its imprint, at the author's expense, a novel in which it cannot have sufficient confidence to warrant it in assuming the entire expense.

Frequently the unknown author, eager to secure the publication of his work, is willing to make any sacrifice, or any terms, with almost any house which is willing to assist him in accomplishing the desired result. In fact,

there are publishing firms who confine their operations to the publication of manuscripts to be paid for entirely by the writer. The general proposition is that the author assumes the cost of publication, the publisher places against this his expense of doing business, and the value — such as it is — of his imprint; and then author and publisher divide the profits.

Unfortunately, it is the rarest thing that there are any profits to divide; and the part of the whole transaction which is deplorable is that the publisher must know in advance that he has, to a certain extent, played upon the vanity of the author, — not so much, perhaps, in what he has actually said to him, as in the fact that he has shown an enthusiasm which leads the author to think that he has really produced a "best seller." There is a legitimate fee for privately-printed books if the author goes into the transaction with his eyes open, and accepts the services of the publisher as an agent, allowing the publisher's profit to stand as a return for services rendered.

Authors should be particularly wary of heeding solicitations from publishing-houses for manuscripts to be published in this way.

MAKING THE CONTRACT

There have been several new elements, in recent years, entering into the contract between author and publisher, which have made it a

more complicated business-partnership than in the past. It was not so long ago, for instance, that neither author nor publisher would spend much time discussing the clause relating to dramatization; for few novels were then dramatized, and the chance of having this clause become of importance was remote. To-day, however, nearly every author considers his work teeming with potential dramatic probabilities, and the fact that so many plays have been produced, based upon successful novels, naturally leads the publisher to wish, if possible, a share in this supplementary reward. In considering this clause, therefore, the author must take into account the part which his publisher is likely to play in advancing the interests of both along these lines.

The present stock contract of most publishing houses assigns the dramatic rights to the publisher, but provides that the author shall share in such profits as may accrue from the dramatization.[1] Just where the division shall occur is a subject for discussion. It seems a fair contention on the publisher's part that any interest in dramatization comes from the popularity which a novel attains, and that this attainment results from his energy and ability in placing the book before the public as much as from the merit of the story itself. If the author feels this position to be war-

[1] See Contract Form, page 22.

ranted, he will undoubtedly accept an equal division; if not, he will insist that the clause be stricken out.

The moving-picture rights [1] add a still more recent factor to the consideration of the contract. The development of the moving-picture business has been so rapid that the demand found both publishers and authors unprepared for the unexpected, but no less welcome market for what must be considered a by-product. And the possibilities of its further extension are so unlimited that the returns from this single source alone may easily prove of greater value than the original right to publish the novel. Here, then, is a point which could never have appeared in the old-time contract, yet which now warrants the most careful consideration.

The serial rights [1] have long formed a definite clause to be included or omitted. Often the publisher's contract is not made until after the serial publication of the story has been arranged, in which case it is naturally an entirely independent business transaction. Frequently, however, the publisher places the story serially for the author, arranging his own date of publication to conform. Obviously, under these conditions, the publisher is entitled to share in the returns from the serialization.

The "second serial rights" represent still another phase. It is the custom for publishers

---

[1] See Contract Form, page 22.

to sell these rights to newspapers, and to receive their pay not in cash but in advertising space, since by so doing they receive more than they could get for a fair equivalent in cash. This second serialization does not ordinarily take place until a story has had its sale, and its appearance in this cheaper form is not supposed to affect the author's royalties one way or the other. The advertising space thus secured is used not to advertise the story so serialized, but other, later books issued by the same house. The publisher usually credits the author's royalty account with an arbitrary sum, equivalent in his estimation to the value of the transaction. Few contracts contain any clause covering this point. The publisher argues that the author, in all probability, could not have disposed of these rights at any price, and that whatever amount he receives is clear gain.

The contracts of various publishing-houses differ in their clauses covering "author's alterations," which include all changes made from the original manuscript as delivered to the printer. Some publishers allow a flat sum of $25 [1]; others allow 10% of the printer's bill for composition and electrotyping. The average author cannot understand the expense of making changes after the manuscript has been put in type, and this point is one of the

[1] See Contract Form, page 20.

most disagreeable features which creep into the relations between author and publisher. It is inevitable that certain changes should be required when the author sees his work reduced to the rigidity of type, but the publisher should certainly not be expected to pay the penalty for elaborate changes which are the results of the author's carelessness or change of heart.[1]

The rate of royalty depends upon the value of the author's name to the publisher's list, but the normal rate is 10% of the retail price.[2] Some publishers demand that the first thousand copies shall be exempt from royalty, but this is looked upon to a certain extent as taking advantage of the author's lack of reputation. The best houses, if they are willing to publish a book at all, are willing to take the whole risk, allowing the author returns on every copy sold.

On fiction, the rate goes up from 10% to 33⅓%, but at this latter rate the publisher is giving the author more than he can afford, hoping to make up for his plunge by the impetus which this fortunate author's name will give to the balance of the list. Broadly speaking, 20% is the maximum a publisher can afford to pay, and then only on a book which is practically certain to win a place among the best sellers. A method which seems fair to all concerned is what is called the "progressive

---

[1] See comments on page 65.

[2] See Contract Form, page 21.

royalty." This gives the author say 10% on the first ten thousand copies, 15% upon the next ten thousand, and 20% upon all copies sold over twenty thousand. An arrangement such as this gives the publisher an opportunity to charge off all his initial expenses of manufacture, and to be liberal in his advertising appropriations in extending and continuing the sale of the book.

The royalty upon common- and high-school textbooks is normally 7½% to 10%, but as the publisher frequently makes special prices to secure large adoptions, the rate may be less. Special clauses are usually inserted into contracts made with authors of books of this nature, to cover these contingencies. College textbooks command 10% to 15%.

The clause relating to English rights[1] is unimportant to the average American author, for American stories do not as a rule sell well in England. As a leading English publisher once jocosely told the writer: "The average American novel deals either with society or sport, and we in England don't think you know much about either in America." If, however, the author believes his book has a chance, in all probability the publisher will strike out the clause, and give him a free hand to make his arrangements direct. The question of Colonial rights should not be overlooked, as these some-

[1] See Contract Form, page 22.

times prove to be of greater value than the English rights themselves.

The "option" clause,[1] giving the publisher the refusal of subsequent books, is one which every publisher is glad to have, as it binds him to nothing and may prove of value if the earlier story of the author is successful. On general principles, it is the part of wisdom, in any contract, to make no agreement which does not bind both parties. An author should consider the probable advantage to himself in having the publisher feel sufficiently certain of retaining him upon his list to warrant the expenditure of larger sums, in advertising and in pushing the book in hand, than would be safe if the author were free to take his next manuscript to another publisher.

The present writer is a strong believer in the advantage to the author of remaining on a single publisher's list, provided the publisher has shown himself to be enterprising, and inclined to advance the author's interests simultaneously with his own. There are unquestionably many instances where an author can secure larger royalties by "shopping around," but in the long run better results will come from a consideration of the bonds between author and publisher in the light of a business partnership, not to be broken while relations remain amicable.

---

[1] See Contract Form, page 21.

At present there is no uniform book contract used by all publishers. The blank contract form here given is that used by a reputable publishing-house. As a matter of fact, no present contract of any publisher is wholly satisfactory, and it is interesting to note that the subject of contract is one which the leading houses are taking up seriously with a view to standardization and improvement.

Contract form:

MEMORANDUM OF AGREEMENT made this .....day of....., 19...., between..... ....., party of the first part (hereinafter called the Author), and.....of....., party of the second part (hereinafter called the Publishers), WITNESSETH: That

WHEREAS the said.....is the author and proprietor of a work entitled.....(hereinafter called "the Work"), and desires that the same be published and put on the market by the said..... .....,

NOW, THEREFORE, in consideration of the premises and of One Dollar to each in hand paid by other, the receipt whereof is hereby acknowledged, the the parties hereto do covenant and agree as follows:—

FIRST: The Author hereby bargains, sells, grants, conveys, transfers and sets over unto the said ..... the sole and exclusive[1] right and privilege to print, publish and put on the market the said Work, during the whole term of its copyright and all the renewals thereof in the United States of America and in the Dominion of Canada and elsewhere[2]; the Publishers shall also have all rights of translation, abridgment,

[1] See qualifications later.

dramatization, moving-picture rights, selection, and other rights of, in, or to said Work in the United States of America and in the Dominion of Canada and elsewhere.[1]

SECOND: The Author hereby guarantees

I. That he is the legal author and sole proprietor of the said Work hereinabove mentioned, and that he has the sole and exclusive right to dispose of the same.

II. That the said Work has not heretofore been published, and that it is in no way a violation of any existing copyright, either in whole or in part, and that it contains nothing of a scandalous, an immoral or libelous nature.

THIRD: The Author covenants and agrees

(*a*) That he will keep the Publishers safe, whole and harmless from all damage, hurt and expense of every nature, kind, and description whatsoever arising from any claims of infringement of copyright or from any matter or thing contained in said Work.

(*b*) That he will deliver to the Publishers full and complete manuscript of said Work, on or before the .....day of....., and that he will pay all expenses for corrections[2] in plates after last proof from type, whether page or galley, has been corrected by him and such corrections carried out by the compositors. The manuscript thus given to the Publishers shall be final revised "copy." In this regard it is understood that in case, because of danger of serious delay in publication or of the loss of copyright, opportunity is not given the Author to read proof as hereinbefore provided, the cost of plate corrections not necessitated by typographical errors shall still be borne by the Author, unless delay in sending proofs from type is due to gross negligence on the part of the Publishers. If the Publishers are required by the Author to make corrections or alterations in the type (not necessitated

[1] See comments on page 17.

[2] See comments on page 15.

by typographical errors) costing in excess of twenty-five dollars, the Author agrees to pay the excess of cost.

(*c*) That he will give to the Publishers the first refusal of the next [1].....to be written by him, hereby granting to the said Publishers, on the same terms as those of this contract, an option on the publication thereof for.....days after the manuscript shall have been delivered to them.

(*d*) That he will take or cause to be taken all necessary steps to effect renewals of copyright as provided for by law.

FOURTH: The Publishers hereby covenant and agree

I. To copyright [2] the said Work in the United States of America in the name of the Publishers, and to take all usual precautions to protect the same.

II. To publish said Work and put the same on the market at their own expense, in such style and manner as they shall deem expedient, and at such time or times as they shall see fit, it being understood that the advertising, the number and destination of free copies, and each and every detail as to manufacture and publication shall be in the exclusive control of the Publishers.

III. To pay to the Author [3].....per cent. on the catalogue (retail) price, regular cloth style, for all copies of said Work actually sold by them, which shall be construed as not including copies given to the Author, travelers' samples, damaged copies, copies given away for the purpose of aiding the sale of the Work, copies sold at or below cost, where falling off in profitable sales in any style of binding requires this, or copies sold at a catalogue (retail) price of fifty cents or less, or copies sold in foreign countries.[1]

IV. To pay upon all copies of the said Work sold and paid for at a catalogue (retail) price of fifty cents

---

[1] See comments on page 18.

[2] See comments on page 31.

[3] See comments on page 16.

or less, or copies sold in foreign countries, one-half of the first above-mentioned royalty or percentage on the foreign [1] catalogue (retail) price of the same.

V. To pay upon all copies of the said Work sold at "remainder" prices (except when sold at or below cost) ten per cent. of the actual net price received. Such "remainder" prices shall not exceed one-third of the retail price of the Work.

VI. To pay to the Author the sum of.....on the ....day of.....in advance and on account of the royalty or percentage to accrue to the Author as hereinbefore specified.

VII. To give to the Author [2].....copies of said Work, and to sell to him further copies for his personal use at the trade [3] price.

VIII. No payment shall be made by the Publishers for permission gratuitously given to publish extracts from said Work to benefit the sale thereof; but if the Publishers receive any compensation for the publication of extracts therefrom, or for serial use after publication in book form, or for translations, or abridgments, such compensation shall be equally divided between the parties hereto.

IX. If the publishers receive any compensation for rights of dramatization, moving-picture rights,[4] or first serial rights, such compensation shall be divided in the proportion of [5].....to the Author, and..... to the Publishers.

X. To submit statements of sales as of the second Monday in January [and the first Monday in July],[6]

---

[1] See comments on page 17.

[2] This varies from five to twelve copies.

[3] Usually one-third discount from retail price.

[4] See comments on pages 13–14.

[5] See comments on page 13.

[6] The bracketed words show the alternative arrangement on basis of semi-annual royalty accounting. See comments on page 29.

on April 1st (and October 1st respectively) in each and every year, and to settle for the same in cash on the first of every May (and the first of every November), respectively following.

FIFTH: It is further covenanted and agreed by and between the parties hereto as follows:

A. If at any time during the continuance of this agreement the Publishers wish permanently to discontinue the publication of said Work, they shall notify the Author in writing, mailed to his latest-known address, and for thirty days thereafter he shall have the option or right to buy from the Publishers all copies on hand at the cost of manufacture, and (should these not have been destroyed by fire or otherwise) stamps and electrotype plates if any, at one-third their cost to the Publishers, paying in addition for engravings of the illustrations, if any, twenty-five cents per square inch of each plate, and upon the failure of said Author to exercise this right or option, by paying for the same in cash within said time, said Publishers shall dispose of the same as they may see fit without any commission or percentage whatsoever, and this contract shall forthwith cease and determine.

B. If, after the publication of any edition of said Work, the plates be rendered useless by fire or otherwise, the Publishers shall have the option of reproducing them or not; and if they shall decline to reproduce them, then, after the sale of all copies remaining on hand, they shall, upon written request, reconvey to the Author the copyright and all rights herein granted, and this contract shall terminate. No insurance shall be effected by the Publishers for the Author.

C. The parties hereto hereby agree to settle all disputes and differences under this contract by arbitration. One arbitrator shall be chosen by each party to this agreement, and these two arbitrators shall select a third, and the decision of a majority of the arbitrators shall be final and shall be binding upon the parties hereto.

D. It is understood and agreed that the Publishers are not insurers of manuscripts or drawings placed in their possession, and that they shall be liable for gross negligence only in the care of the same.

It is understood and agreed that this instrument shall bind the parties hereto, their heirs, executors, administrators, successor, successors or assigns.

IN WITNESS WHEREOF the parties hereto have hereunto interchangedly set their hands and seals the day and year first above written.

IN THE PRESENCE OF

As to the Author

As to.....

MOVING-PICTURE RIGHTS

The tremendous development in the moving-picture business has created a demand for dramatic films taken from long stories, or for a reproduction entire of short stories, which offers an entirely new and unexpected revenue to both publisher and author. Moving-pictures have passed from the experimental period into an institution. The reproduction entire of certain famous stories has given to the enterprise a dignity which no one could have predicted, and the outlet they offer for a by-product is considered perfectly legitimate.

All this produces new conditions in the relations between author and publisher, and many new questions have arisen which neither one may have anticipated at the time the contract was drawn. It is still necessary to have

interpretations of the laws governing dramatic regulations, and of the rights involved.

It has been the practice of the moving-picture producer to buy his plots outright, but with the new knowledge which has come to the writers of scenarios and plots of the real value of these when once assured of success, has also come a realization of the advantages of making royalty arrangements instead of selling outright.

As far as the future is concerned, authors should familiarize themselves with the various intricacies of this particular field before signing contracts, making sure that the contract clearly defines the exact basis of what they part with and what they retain, or the percentage of ownership which the author holds in any one of the various rights.

The following excellent summary is supplied by the "Authors' League" to its members:

"While the business of motion photography is by no means new, it is only within comparatively recent times that there has been a general demand for scenarios and plots. Within the last two or three years authors have found a new and unsuspected source of revenue in the sale of 'Cinema' rights to their short stories, and, although the returns were usually small, they formed a welcome addition to the writer's income. Prices frequently depended more upon the advertising value of the author's name than upon the character of the material, and ranged from $15 to $150; nevertheless, many persons not engaged in the usual forms of literary work have reaped a substantial harvest from that source. Until recently, subjects have been commonly confined to one reel of 1000 feet in length, but

owing to the rapid development of the motion-picture business there has arisen a demand for more pretentious photoplays, for 'feature films' of multiple reel length, and, in consequence, many famous books and dramas have been, and are being, photographed.

"The demand is logical and promises to be permanent, hence the producer finds himself in need of good subjects, and the author is beginning to recognize his photoplay rights as something more than an insignificant by-product of his labor.

"It has been the picture-producer's practice to pay cash for his plots, but royalty arrangements covering 'feature films' are now being made. The latter method has its drawbacks, for, owing to the existence of a middle-man, it is more difficult for the photo-playwright to share in the full returns of his work than it is for the author of a book or play. The book-publisher or theatrical-producer distributes his goods directly to the public, and the author receives a royalty on the retail price of the book in the one instance, and on the box-office receipts in the other. The motion-picture manufacturer, on the contrary, does not sell his films to the theater or to the public, except in certain cases noted later, but to an 'exchange' or series of exchanges, which in turn leases to the exhibitor. Under this practice, therefore, the author receives a percentage only upon the rental or purchase price paid by the exchange to the manufacturer.

"The exceptions above referred to, under which the author may more nearly share in the full returns from his photoplay, is when state rights, foreign rights, etc., to 'feature films' are sold or leased for cash, without passing through the hands of the exchanges, or when the producer elects to exhibit his films in his own or leased theaters. It may be seen, therefore, that while a sale on a royalty basis is in some ways unsatisfactory from the author's standpoint, it is on the whole preferable to a cash sale.

"The exchanges are, in effect, circulating libraries,

which distribute reels of film instead of books. The results are similar to those arising from the English library system, under which large book sales are almost impossible, and under which neither author nor publisher profits greatly from a book's popularity. There is this difference, however: the publishers of Great Britain do not own the libraries, while in this country the exchanges — at least to a great extent — are owned by the manufacturers.

"Since many writers are totally unfamiliar with the conditions of the trade, a word of explanation may be of value and avoid bewilderment. Broadly speaking, the motion-picture field is occupied by two factions — the 'licensed' manufacturers, with their own exchanges and exhibitors, and the 'independents.' The former are composed of ten producing firms, the patents and rights under which they operate being vested in a holding company — The General Film Company — which is the sales-agent for all regularly released films of the coalition, and has about fifty branches. These manufacturers make only 'licensed' films, and distribute their regular releases only through the general film company, which in turn leases exclusively to licensed theaters, of which there are about 10,000 in this country.

"The remaining producers, exchanges and exhibitors comprise the independents.

"When an ordinary film of 1000 feet is made, it is released for exhibition on a given date, and is then termed a 'first-run picture.' As it gradually wears out, this rental grows less, and in about six months it is called in and destroyed. If the subject is popular, reprints are made, and distributed as before. 'Feature films' comprising several reels are sometimes handled as previously noted. Foreign rights are most frequently sold outright."

Don'ts for Authors

"Don't give away your photoplay rights in selling a story for magazine or book publication.

"Don't include them in a dramatic contract without some clause similar to that governing stock rights.

"Don't sell them to the first bidder.

"Don't sell them for cash if you can secure a continuing interest in the film. It may be of value ten years hence.

"Don't decide that your story will not make a motion-picture. It may contain values which you do not see.

"Don't decide that your story will make a good photoplay until you understand something about the requirements and limitations of the business. Remember, every film must be passed by the National Board of Censors.

"Don't forget that your story must be told in pantomime.

"Don't turn your photoplay rights over to the stranger who offers to adapt and handle your stories for one-half the proceeds.

"Don't forget that you probably sold 'all rights' to your story when you signed that receipt.

"Don't sell the producer a right which you don't own, and make him buy it over again from the present owner. He won't like it."

REPORTS ON ROYALTIES

The methods employed by the various publishing-houses in keeping and rendering their accounts with authors vary with each house, but all publishers are alike to the extent of realizing that this end of the business must be absolutely above suspicion. An unwarranted rumor, or a clerical error, would raise a ques-

tion which might affect the standing of the house more than any other one thing. For this reason, the royalty records of all reputable publishing firms are so kept that they may be easily inspected if any question arises, and no objection would ever be made to a request from an author to make an examination should he feel that circumstances justified it.

The publisher recognizes that each author is, in a sense, his partner in the production of a book, and as such is entitled to intimate information regarding the progress of their joint enterprise. Semi-annual statements are rendered, which are often verified by certified reports from the publisher's printers and binders, covering the number of copies manufactured and sold during each period. Some publishers include a report of the number of copies distributed for review or other advertising purposes; some do not. Some have these reports checked by public accountants, who compare the statements of sales with the bills for printing and binding and the inventories for paper. But all these varying methods are based upon accurate, detailed records, which are carried forward regularly to the author's account.

Payments upon these semi-annual statements are usually made four months after they are rendered, making an average date of seven months which the publisher takes upon his royalty account. On the face of it, this seems

too long a time, but those authors who are familiar with the customs of the trade realize that the publisher is obliged to sell to the jobbers and retailers on time, so that in this, as in other portions of the undertaking, they are simply sharing the financial necessities.

THE COPYRIGHT

THE matter of copyright is one which admittedly requires thorough revision. No one seems able to explain why it is that in spite of conferences and delegations, congresses and discussions, the product of a man's brain is still at the mercy of regulations which even those in authority are unable to define. As a matter of fact, the copyright itself is merely a registration, which protects only in case the claimant of the copyright possesses the rights he claims. The Copyright Office does not undertake to pass upon his rights, leaving the question to the courts in case of dispute. It simply records his claims, and by this recording gives him certain rights provided his claims can be substantiated. The statements here made, therefore, cannot be taken as definitive, but are based upon information given out by the Copyright Office, and upon the usage of the best publishing-houses.

When a publisher has accepted a manuscript, it becomes a part of his duty to secure the copyright. Usually, this is taken out in the name of the publisher rather than of the author, as the contract itself is really a license to sell from the author to the publisher. It is also the duty of the publisher to take all necessary

steps to effect renewals of copyright as provided for by law.[1]

For those who find it necessary to take out their own copyrights, the following information is of value:

The copyright law provides that the application for registration of any work "shall specify to which of the following classes the work in which copyright is claimed belongs":

(*a*) Books, including composite and cyclopaedic works, directories, gazetteers, and other compilations.

(*b*) Periodicals, newspapers.

(*c*) Lectures, sermons, addresses, prepared for oral delivery.

(*d*) Dramatic or dramatico-musical compositions.

(*e*) Musical compositions.

(*f*) Maps.

(*g*) Works of art; models or designs for works of art.

(*h*) Reproductions of a work of art.

(*i*) Drawings or plastic works of a scientific or technical character.

(*j*) Photographs.

(*k*) Prints and pictorial illustrations.

The Amendatory act, approved August 24, 1912, added the following two new classes of works as subject to copyright:

(*l*) Motion-picture photoplays.

(*m*) Motion pictures other than photoplays.

[1] See Contract Form, page 21, §4, I.

A work is not entitled to registration unless it is reasonably possible to classify it under one or the other of the above designations named in the statute.

¶Compilations, abridgments, adaptations, dramatizations, translations or other versions of works produced with the consent of the proprietor of such works, or works republished with new matter, are regarded as new works subject to copyright.

An alien author or proprietor can be protected by our law only in case he be domiciled within the United States at the time of the first publication of his work; or when the foreign state or nation of which he is a citizen or subject grants to citizens of the United States the benefit of copyright on substantially the same basis as to its own citizens; or when such foreign state or nation is a party to an international agreement which provides for reciprocity in the granting of copyright by the terms of which the United States may become a party thereto.

¶Copyright protection is at present granted in the United States to works of authors who are citizens or subjects of the following countries: Belgium, France, Great Britain and her possessions, Switzerland, Germany, Italy, Denmark, Portugal, Spain, Mexico, Chile, Costa Rica, Netherlands and her possessions, Cuba, China, Norway, Japan (and Korea), Austria, Guatemala, Salvador, Honduras, Nicaragua, Luxemburg, Sweden, Tunis and Hungary.

HOW TO SECURE COPYRIGHT REGISTRATION IN THE UNITED STATES

For works reproduced in copies for sale:

1. Publish the work with the copyright notice. The notice may be in the form "Copyright, 19..... (year date of publication) by ..... (name of copyright proprietor)." [1] The date in the copyright notice should agree with the year date of publication.

[1] The notice of copyright must consist either of the word "Copyright" or the abbreviation "Copr." accompanied by the name of the copyright proprietor, and if the work be a printed literary, musical, or dramatic work, the notice shall include also the year in which the copyright was secured by publication. In case, however, of copies of (*f*) Maps; (*g*) Works of art; models or designs for works of art; (*h*) Reproductions of a work of art; (*i*) Drawings or plastic works of a scientific or technical character; (*j*) Photographs; (*k*) Prints and pictorial illustrations, the notice may consist of the letter C inclosed within a circle, thus: ©, accompanied by the initials, monogram, mark or symbol of the copyright proprietor: *Provided*, that on some accessible portion of such copies or of the margin, back, permanent base or pedestal, or of the substance on which such copies shall be mounted, his name shall appear.

The notice of copyright must be applied in the case of a book or other printed publication, upon its title-page or the page immediately following [the back of the title-page], or if a periodical either upon the title-page or upon the first page of text of each separate number or under the title heading, or if a musical work either upon its title-page or the first page of music; but one notice of copyright in each volume or in each number of a newspaper or periodical published is sufficient.

2. Promptly after publication, send to the Copyright Office two copies of the best edition of the work, with an application for registration and a money-order payable to the Register of Copyrights for the statutory registration fee of $1.00. (As to special fee for registration of photographs, see below.) The law provides "that of the printed book or periodical the text shall be printed from type set within the limits of the United States, either by hand or by the aid of any kind of type-setting machine, or from plates made within the limits of the United States from type set therein, or, if the text be produced by lithographic process, or photo-engraving process, then by a process wholly performed within the limits of the United States."

The law requires also that the postmaster to whom are delivered the articles to be deposited in the Copyright Office shall, if requested, give a receipt therefor, and shall mail them to their destination without cost to the copyright claimant.

In the case of books, the copies deposited must be accompanied by an affidavit, under the official seal of an officer authorized to administer oaths, stating that the type-setting, printing, and binding of the book have been performed within the United States. Affidavit and application forms are supplied by the Copyright Office on request. This affidavit is not required in the case of works in raised

characters for the use of the blind, or in the case of a book of foreign origin in a language or languages other than English, or in the case of a printed play in any language; as such works are not required to be manufactured in the United States.

In the case of *contributions* to periodicals, send one complete copy of the periodical containing the contribution with application and fee. No affidavit is required.[1]

For works not reproduced in copies for sale:

Copyright may also be had of certain classes of works (see *a–e* below) of which copies are not reproduced for sale, by filing in the Copyright Office an application for registration with the statutory fee of $1.00, sending therewith:

(*a*) In the case of lectures or other oral addresses, or of dramatic or musical compositions, one complete manuscript or typewritten copy of the work.

(*b*) In the case of photographs not intended for general circulation, one photographic print. (As to special fee, see next page.)

(*c*) In the case of works of art (paintings, drawings, sculpture), or of drawings or plastic works of a scientific or technical character, one photograph or other identifying reproduction of the work.

---

[1] See page 38 for advice about procedure in case of periodicals themselves.

(*d*) In the case of motion-picture photoplays, a title and description, with one print taken from each scene or act.

(*e*) In the case of motion-pictures other than photoplays, a title and description, with not less than two prints taken from different sections of a complete motion-picture.

In the case of each of the works above noted, not reproduced in copies for sale, the law expressly requires that a second deposit of printed copies for registration and the payment of a second fee must be made upon publication.

Fees:

The statutory fee for registration of any work, except a photograph, is $1.00, including a certificate of registration under seal. In the case of a photograph, if a certificate is not demanded, the fee is fifty cents. In the case of several volumes of the same *book* deposited at the same time, only one registration and one fee is required.

HOW TO SECURE COPYRIGHT REGISTRATION OF PERIODICALS

1. Publish the issue upon which copyright protection is desired, printing therein the required copyright notice, before making any application to the Copyright Office for registration. (As to the form and position of the notice, see page 34.)

2. Promptly after the publication of each issue, send two copies thereof to the Copyright Office, Washington, D.C., with an application for registration (upon Form "B 1") and a remittance for the statutory fee of $1.00, which sum includes the cost of a certificate under seal. Such certificate "shall be admitted in any court as prima facie evidence of the facts stated therein."

¶Publishers who desire to avoid the trouble of filling out a separate application form, and of making a separate remittance for each issue, may send in advance a sum to be placed to their credit, accompanied by a general application (upon Form "B 2"), requesting registrations to be made thereafter upon the prompt deposit in the Copyright Office of the copies of the successive issues, from time to time, as they are published. After this has been done, two copies of each issue should be mailed to the Copyright Office promptly after publication, with a slip (supplied in blank by the Copyright Office) giving the exact date of publication of the issue (i.e. "the earliest date when copies of the first authorized edition were placed on sale, or sold, or publicly distributed by the proprietor of the copyright or under his authority").

The statutory fee for the registration of any one issue of a periodical is one dollar, including a certificate under seal as already explained. Non-certificate, fifty-cent, entries are not permissible under the present law. Each issue of a copyright periodical requires the payment of its own registration fee of one dollar.

Contributions to periodicals:

Section 3 of the new law provides "that the copyright provided by this Act shall protect all the copyrightable component parts of the work copyrighted, and all matter therein in which copyright is already subsisting, but without extending the duration or scope of such copyright. The copyright upon composite works or periodicals shall give to the proprietor thereof all the rights in respect thereto which he would have if each part were individually copyrighted under this Act." For regulations regarding *contributions* to periodicals see page 36.

Titles:

The general title of a newspaper, magazine, or other periodical cannot be recorded under the copyright law. The requirement of the former law, that a printed title be deposited on or before the day of publication, has been abrogated, and the deposit of the title in advance of publication is no longer authorized. What the law now requires is that there be deposited two complete copies of each issue, promptly after publication.

Remittances:

All remittances to the Copyright Office should be made by money-order, payable to the Register of Copyrights. No money (cur-

rency or coin) should be placed in any letter or other matter sent to the Copyright Office. Postage stamps should not be sent as fees. Private checks will not be accepted unless certified.

HOW TO SECURE COPYRIGHT REGISTRATION OF MOTION-PICTURES

In order to secure registration of claims to copyright for such works the following steps should be taken:

Motion-picture photoplays:

I. *Motion-picture photoplays not reproduced in copies for sale:* Deposit in the Copyright Office, Washington, D.C., (1) the title of the motion-picture photoplay; (2) a description of the work, preferably either printed or typewritten; (3) a photograph taken from each scene of every act. These deposits should be accompanied by an application for recording the claim to copyright. For this purpose use Application Form "L 2," which is furnished by the Copyright Office upon request. Also send with the application the statutory registration fee of $1.00.

II. *Motion-picture photoplays reproduced in copies for sale:* When the motion-picture photoplay has been published (i.e., placed on sale, sold, or publicly distributed) with the required notice of copyright upon each copy, promptly

after such publication deposit in the Copyright Office two complete copies of the work, accompanied by an application for recording the claim to copyright in the published work. For this purpose use Application Form "L 1," which is furnished by the Copyright Office upon request. Also send with the application the statutory registration fee of $1.00.

Motion-pictures other than photoplays:

I. *Motion-pictures other than photoplays not reproduced in copies for sale:* Deposit in the Copyright Office, Washington, D.C., (1) the title of the motion-picture; (2) a description of the work, preferably either printed or typewritten; (3) two or more photographs taken from different sections of the complete motion-picture. These deposits should be accompanied by an application for recording the claim to copyright. For this purpose use Application Form "M 2," which is furnished by the Copyright Office upon request. Also send with the application the statutory fee of $1.00.

II. *Motion-pictures other than photoplays reproduced in copies for sale:* When the work has been published (i.e., placed on sale, sold, or publicly distributed) with the required notice of copyright upon each copy, promptly after such publication deposit in the Copyright Office two complete copies of the work, accompanied by an application for recording

the claim to copyright in the published work. For this purpose use Application Form "M 1," which is furnished by the Copyright Office upon request. Also send with the application the statutory fee of $1.00.

In all cases, the money order remitting the registration fee should be made payable to the "Register of Copyrights." Send the title, description, prints, copies, application and fee in one parcel, addressed to the Register of Copyrights, Washington, D.C.

If any motion-picture has been registered as a work "not reproduced in copies for sale," it must nevertheless be registered a second time if it has been afterward published.

AD INTERIM PROTECTION

In the case of a book published abroad in the English language before publication in the United States, the deposit in the Copyright Office at Washington, not later than thirty days after its publication abroad, of one complete copy of the foreign edition, with a request for the reservation of the copyright, and a statement of the name and nationality of the author and of the copyright proprietor, and of the date of the publication of the book, secures to the author or proprietor an *ad interim* copyright, which has all the force and effect given by copyright, and extends until the expiration of thirty days after such deposit in the Copyright Office. Whenever,

within the period of this *ad interim* publication, an authorized edition of the book is published within the United States in accordance with the manufacturing provisions specified in the American copyright law, and when the provisions of the American law as to deposit of copies, registration, filing of affidavit, and the printing of the copyright notice have been duly complied with, the protection is then extended over the full term.

ASSIGNMENT OF COPYRIGHT

A copyright may be assigned, granted, or mortgaged by an instrument in writing signed by the proprietor of the copyright. No special blank form for assignment is issued by the Copyright Office.

Recording assignments:

Every assignment of copyright should be recorded in the Copyright Office within three calendar months after its execution in the United States, or within six calendar months after its execution without the limits of the United States, "in default of which it shall be void as against any subsequent purchaser or mortgagee for a valuable consideration, without notice, whose assignment has been duly recorded."

The original instrument of assignment should be sent to the Copyright Office to be placed

on record. A valuable document of this kind should be forwarded by registered post.

After having been recorded, a certificate of record under seal of the Copyright Office is attached, and it is then returned by post. If the sender desires to have it returned by registered post, ten cents postage for the post-office registry fee should be sent in addition to the recording fees as stated below.

Notice in assignee's name:

When an assignment of the copyright in a specified book or other work has been recorded, the assignee may substitute his name for that of the assignor in the copyright notice. In order that this transfer of proprietorship may properly appear upon the index of the Copyright Office, a fee of ten cents (prescribed by law) for each title of a book or other article transferred is required for indexing, and this fee should be remitted in addition to the fee prescribed for recording the instrument as explained below.

Foreign assignments:

Every assignment of copyright executed in a foreign country must be acknowledged by the assignor before a consular officer or secretary of legation of the United States, authorized by law to administer oaths or perform notarial acts. The certificate of such acknowledgment under the hand and official seal of such con-

sular officer or secretary of legation is prima facie evidence of the execution of the instrument.

FEES

The following schedule of fees, in addition to those already given, is fixed by the statute:

1. For recording and certifying any instrument in writing for the assignment of copyright, or any license to make use of copyright material, or for any copy of such assignment or license, duly certified, if not over three hundred words in length, one dollar; if more than three hundred and less than one thousand words in length, two dollars; if more than one thousand words in length, one dollar additional for each additional one thousand words or fraction thereof over three hundred words.

2. For comparing any copy of an assignment with the record of such document in the Copyright Office and certifying the same under seal, one dollar.

3. For recording the transfer of the proprietorship of copyrighted articles, ten cents for each title of a book or other article, in addition to the fee prescribed for recording the instrument of assignment.

THE DURATION OF COPYRIGHT

The duration of the term of copyright is twenty-eight years. This term may be extended for a further term of twenty-eight

years by the author of the work, if living, or by the widow, widower, or children, or, if they be not living, then by the author's executors, or in absence of a will, by his next of kin.

¶Application for this extension must be made to the Copyright Office and duly registered there within one year prior to the expiration of the original term.

THE PROTECTION OF TITLES

The cases which have thus far been settled in litigation indicate that there is nothing at present in the copyright law which gives to the author the exclusive right to the title of his particular work. There may be any number of books or stories brought out by different authors bearing the same title so long as each one is distinct and original.

APPLICATION FORMS

Applicants for copyright registration should use the application forms furnished on request by the Copyright Office. A separate form should be used for each work to be entered.

Books: For any new book printed and published for the first time in the United States, use Application Form and Affidavit Form "A 1" if the book is to be printed from type or plates made from type; if it is to be produced by lithographic or photo-engraving process use Application Form and Affidavit Form "A 2."

For a book reprinted in the United States, with new copyright matter, use Application Form "A 2."

For a book of foreign origin in a language or languages other than English, use Application Form "A 3."

For *ad interim* copyright in a book published abroad in the English language, use Application Form "A 4."

For the American edition of a book in the English language on which *ad interim* copyright has been previously secured, use Application Form and Affidavit Form "A 1."

For a *contribution* to a newspaper or periodical, use Application Form "A 5."

Periodicals: For a periodical, if it is desired to make a separate application and remittance as each issue appears, use Application Form "B 1." If it is desired to file a general application in advance, and to deposit therewith a sum to cover the fees for several issues, use Application Form "B 2."

Oral Works: For a Lecture, Sermon, or Address for oral delivery, use Application Form "C."

Dramas: For a published Dramatic Composition, use Application Form "D 1."

For a Dramatic Composition of which copies are not reproduced for sale, use Application Form "D 2."

For a published Dramatico-Musical Composition, use Application Form "D 3."

Music: For a Musical Composition published for the first time, use Application Form "E."

For a Musical Composition, republished with new copyright matter, use Application Form "E 1."

For a Musical Composition of which copies are not reproduced for sale, use Application Form "E 2."

Maps: For a published map, use Application Form "F."

Works of Art: For a Work of Art (Painting, Drawing, or Sculpture); or for Model or Design for a Work of Art, use Application Form "G."

Drawing or Plastic Work: For a published Drawing or Plastic Work of a scientific or technical character, use Application Form "I 1."

For an unpublished Drawing or Plastic Work of a scientific or technical character, use Application Form "I 2."

Photographs: For a Photograph published for sale, use Application Form "J 1."

For a Photograph of which copies are not reproduced for sale, use Application Form "J 2."

Prints or Pictorial Illustrations: For the registration of any "Print" or "Pictorial Illustration," which is a printed picture, complete in itself and having artistic quality, use Application Form "K."

Motion-Pictures: For the registration of a Motion-Picture Photoplay reproduced in copies for sale, use Application Form "L 1."

For a Motion-Picture Photoplay of which copies are not reproduced for sale, use Application Form "L 2."

For a Motion-Picture, not a Photoplay, reproduced in copies for sale, use Application Form "M 1."

For a Motion-Picture, not a Photoplay, not reproduced in copies for sale, use Application Form "M 2."

Renewal or extension:

For the renewal of copyright subsisting in any work for the new renewal term of twenty-eight years as provided by the present law, use Renewal Form "R 1."

For the extension of an existing renewal term from fourteen years as provided under the old law, to twenty-eight years granted by the present law, use Extension Form "R 2."

¶These renewal forms can only be used within a period of one year prior to the expiration of the existing term.

Assignments:

No forms are issued by the Copyright Office for assignments, or licenses, nor for Postmaster's receipts for articles deposited.

PRACTICAL PROCEDURE

The methods of each publisher in the various steps toward registration of copyright may vary in details, but the following method may

be taken as typical and sufficient for the average American book copyrighted in the United States:

1. The type must be set up in the United States, and, if the book is printed from plates, the plates be made therefrom;

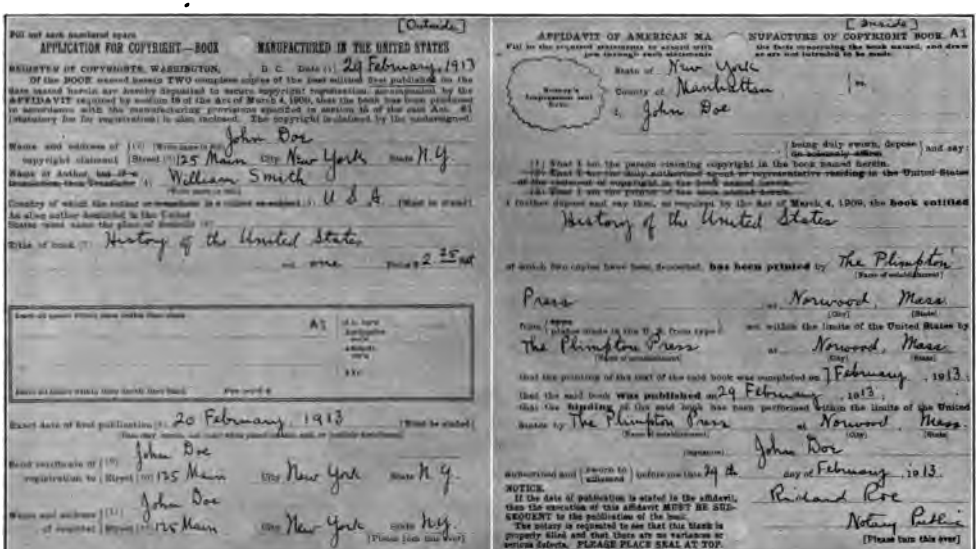
2. The book must be printed and bound in the United States;

3. The book must bear the copyright notice.

4. On the date set for publication, copies are for the first time offered to the public, sold or publicly distributed by the publisher or his authorized agents. This constitutes the "act of publication," on which the registration of copyright depends. The sale of these copies is recorded on the publisher's books in the same manner as the sale of any of his books, and this dating of the sale on his books is often deemed sufficient record of the first publication. In case books are to be distributed for sale by various booksellers as well as by the publisher himself, the booksellers must be notified in advance in order that no copies may be sold previous to the date set for first publication.

5. Either on the same day as the book is first published or promptly thereafter (but not before), blank Application and Affidavit Form "A 1" is filled out and sworn to.[1] Two

[1] On the following page is given a reduced facsimile of both sides of the Application Blank filled out ready to be sworn to.



[Outside]

Fill out each numbered space

APPLICATION FOR COPYRIGHT—BOOK

MANUFACTURED IN THE UNITED STATES

REGISTER OF COPYRIGHTS, WASHINGTON, D. C. Date (1) 29 February, 1913

Of the BOOK named herein TWO complete copies of the best edition first published in the United States are hereby deposited to secure copyright registration, accompanied by the AFFIDAVIT required by section 16 of the act of March 4, 1909, that the book has been produced in accordance with the manufacturing provisions specified in section 16 of the said Act. $1 (Statutory fee for registration) is also inclosed. The copyright is claimed by the undersigned.

Name and address of (2) [Write name in full] John Doe

copyright claimant(s) [Street] 125 Main City New York State N. Y.

Name of Author [or if a translation, name of translator] (3) William Smith

[Write name in full]

Country of which the author or translator is a citizen or subject (4) U S A. [Must be stated]

An alien author domiciled in the United States must name the place of domicile. (5)

Title of book (6) History of the United States.

or one Price $ 2.25 net

A1

Exact date of first publication (7) 20 February, 1913 [Must be stated]

[Date must precede, not exceed three months after, receipt of complete deposit]

Send certificate of (8) John Doe

registration to [Name] 125 Main City New York State N. Y.

Name and address [of (9) John Doe

the applicant] [Street] 125 Main City New York State N.Y.

[Please turn the leaf]

[Inside]

AFFIDAVIT OF AMERICAN MANUFACTURE OF COPYRIGHT BOOK A1

Fill in the required statements to accord with the facts concerning the book named, and draw out any lines not intended to be made.

Stamp's impression and date

State of New York

County of Manhattan } ss.

I, John Doe

being duly sworn, depose [Or solemnly affirm] and say:

(1) That I am the person claiming copyright in the book named herein.

(2) That I am the duly authorized agent or representative residing in the United States of the claimant of copyright in the book named herein.

(3) That I am the printer of the said printed book.

I further depose and say that, in compliance with the Act of March 4, 1909, the book entitled

History of the United States

of which two copies have been deposited, has been printed by The Plimpton Press [Name of establishment]

at Norwood, Mass. [City] [State]

from [type set, plates made in the U. S. from type] set within the limits of the United States by

The Plimpton Press at Norwood, Mass. [Name of establishment] [City] [State]

that the printing of the text of the said book was completed on the 1 February, 1913;

that the said book was published on 29 February, 1913;

that the binding of the said book has been performed within the limits of the United States by The Plimpton Press at Norwood, Mass. [Name of establishment] [City] [State]

[Signature] John Doe

subscribed and [sworn to / affirmed] before me this 24 th day of February, 1913.

Richard Roe

Notary Public

NOTICE.

If the date of publication is stated in the affidavit, then the execution of this affidavit MUST BE SUBSEQUENT to the publication of the book.

The notary is requested to see that the blank is properly filled and that there are no variations or serious defects. PLEASE PLACE SEAL AT TOP.

[Please turn this over]

FACSIMILE (reduced) OF A COPYRIGHT APPLICATION BLANK

copies of the book for deposit with the Copyright Office, together with this completed Application Form and a post-office money-order for the required fee of $1.00 made payable to the Register of Copyrights, are made up into one package, and the package addressed to: *The Register of Copyrights, Washington, D.C.* On the outside of the package is marked: "Books for Copyright Registration." The package is then delivered to the post-office, and the postmaster, if requested, will sign a receipt for the package which the publisher makes out. This receipt should contain the name of the book, the date, and the fact that the copies are to be transmitted to the Register of Copyrights in Washington for purpose of registration of copyright. The postmaster is required by law to forward these copies to the Copyright Office without expense to the sender.

6. After a few days a receipt under seal will come from the Copyright Office, certifying that the books have been received, with the remittance and application, and that the copyright has been duly recorded.

This is all that needs to be done for twenty-seven years, in case the copyright has not in the meantime been assigned. In case of assignment this fact should be recorded in the Copyright Office in accord with the methods specified.[1]

---

[1] See page 43.

After twenty-seven years have passed, and within one year of the expiration of the copyright, the owner may renew it for twenty-eight years more upon application to the Copyright Office.

INTERNATIONAL COPYRIGHT

In America, with the general lack of definite knowledge concerning all matters relating to copyright, the so-called "International Copyright" is equally shrouded in uncertainty. As the United States is not yet a member of the International Copyright Union as established in the convention of Berne, and cannot join this Union so long as the present clause in the American copyright law exists requiring all books to be completely manufactured within the United States in order to secure copyright, it will be evident that registration at Washington does not secure protection abroad. Mutual copyright protection has been arranged, however, by special treaties with foreign nations. The countries with which these treaty relations exist at present include: Belgium, France, Great Britain and her possessions, Switzerland, Germany, Italy, Denmark, Portugal, Spain, Mexico, Chile, Costa Rica, Netherlands and her possessions, Cuba, China, Norway, Japan (and Korea), Austria, Guatemala, Salvador, Honduras, Nicaragua, Luxemburg, Sweden, Tunis and Hungary. Inasmuch as we are not yet members of the International

Copyright Union it is, strictly speaking, impossible for a citizen of the United States to secure "International Copyright" on his book, though a book can be protected in most of the countries where protection is desirable.[1] Many publishers secure copyright in Great Britain and her dependencies by publishing in England simultaneously with the American publication, and by conforming to the other requirements of the British law. A few publishers are of the opinion that protection in Great Britain and her colonies can be secured by publishing simultaneously in Canada instead of in England. Whether or not this is equally binding cannot be definitely determined, as no test case has as yet been made to establish or dispute the fact.

Recent copyright legislation in England has been pointed in the direction of more strict regulations regarding bona fide publication in England of American books on which English copyright is desired. This is a step in the right direction, and defines the issue somewhat more clearly, but even now conditions are not as well defined as they should be, or as they must ultimately be. The following statements may be made:

(*a*) Simultaneous publication is necessary in England and the United States. The English

[1] No special registration beyond that to secure the American and the English copyright is required in countries with whom the United States has copyright treaties.

agents, therefore, should be supplied with not less than seven copies of the book at least one week before the date fixed for American publication.

¶Great care should be taken that the date selected for publication is not Saturday, Sunday or a public holiday in England. These public holidays are: Easter Monday, Monday in Whitsun-week, first Monday in August, December 26 (or, if Sunday, December 27), Good Friday and Christmas Day.

In Canada the public holidays are: New Year's, Good Friday, Easter Monday, Empire Day (May 24), Dominion Day (July 1), first Mondays in August and September (Labor Day), Thanksgiving and Christmas Day.

The publication is accepted in England as being simultaneous if the time between publication in England and in America does not exceed fourteen days. It is important to note that when the case is reversed the "simultaneous" publication of an American book in England must be made on the exact day of its publication in America.

(*b*) The so-called English agent must be an English publisher. On the day appointed for publication, the English agent must make formal sale of at least one copy of the volume, and the entry of such sale must appear upon his books. Six copies are delivered by the agent to the following libraries:

British Museum
Bodleian Library, Oxford
University Library, Cambridge

Library of the Faculty of Advocates, Edinburgh
Library of Trinity College, Dublin
National Library of Wales

¶It is not obligatory that five of these six copies be delivered unless demand is formally made within twelve months after publication, but if the books are not in stock for delivery then the agent may be fined £5 plus the cost of the volume. The copy for the British Museum must be delivered within one month after publication.

If an edition de luxe is issued, the copy sent to the British Museum must be of this edition.

Points which are still to be settled in the new English copyright law are, whether or not, in order to make a bona fide publication, copies should be sent out for review, and advertised or offered for sale by the traveling salesmen of the English publisher. It is probable that these points will be definitely determined within the next few months. The English act requires a genuine publication to satisfy public demand, and not merely a "colourable" formality. What "public demand" may be has not yet been defined.

There is no necessity for printing any notice of English copyright, as the English law does not require it; but it is customary, on American books copyrighted in England, to use the words, "Copyright in England," to give warning that copyright is claimed on the book. It is not considered necessary to have the English publisher's imprint on the title-page of such books.

The expression sometimes seen on the copyright page, "All rights reserved including that of translation into foreign languages including the Scandinavian," is now valueless. The American and English copyrights protect the book in all countries with which the United States has copyright relations, and the notice would not prevent appropriation in any country with which the United States has no copyright relations. The expression came into use during the years preceding our present reciprocal copyright arrangements, and is now discontinued by those familiar with its original significance.

RELATIONS OF THE SHORT-STORY WRITER TO THE MAGAZINES

THE contributor to the magazines stands in a relation entirely different from that of the novelist to his publisher. In this case, the author has no joint interest with the publisher, being but one of many contributors to the magazine as a whole. In an article in their "Bulletin," the Authors' League refers to these dealings as follows:

"In his relations with the magazine publisher, the short-story writer may be considered either as an independent merchant, peddling his wares, or as an employee, — on the same plane with the ink-dealer and the paper-house, say, or on the same plane with the sub-editor and the cashier. The magazine publisher, for selfish reasons, generally prefers to consider him as a merchant. Your committee, for reasons equally selfish but perhaps better founded, considers him rather in the light of an employee. First, and most importantly, the ink-dealer and the paper-house have capital; the magazine writer brings nothing to his business but his brain and his two hands. In the second place, a great deal of the writing for our periodicals is done by men and women employed on salary, and economically in the same category as the cashier or the sub-editor. The man or woman who writes 'on the outside,' either on speculation or on order, it seems to us, is no less a temporary employee of the magazine.

"This consideration enters into the first grievance

which has been urged by many of our members against certain of our magazines, — the deferring of payments after the acceptance of the article or story. As every one knows, the custom of our leading periodicals varies greatly in this regard. Some pay upon acceptance, not nominally but really. Certain others pay within the month. Still others pay just about when the author can get it. The staff writer receives his regular salary every week; the free-lance writer, working on order, temporarily just as much a part of the magazine staff as any regular employee, often has to wait for weeks and months. Certain of the magazine publishers interviewed by your committee have their ready-made answer to this: 'The ink maker and the paper manufacturer give us time: they wait one, two, or three months for their money; why should we be any more prompt with the author?' This position, on the theory that the magazine writer is only an outside employee, is of course untenable."

COPYRIGHT

From the same source comes most valuable comment regarding the importance of a fuller knowledge on the part of the short-story writer of the exact bearing of the copyright law upon his work, being the statements upon recent opinions handed down as a result of litigation. Briefly, these opinions are to the effect that a magazine copyright covers the matter contained in each number only to the extent to which such matter is the property of the magazine. It therefore follows that in the case of a story, of which only the magazine rights have been sold by the author, the magazine copyright leaves him absolutely unprotected in his dramatic and, the-

oretically at least, in his book rights. To save whatever he reserves, he must take copyright, also, in his own name, fulfilling the necessary formalities, such as paying a separate fee, depositing two copies of the book in the Library of Congress, and seeing that his notice of copyright appears upon the story when published in the magazine.[1] The attorney for the Authors' League advises as follows:

"So long as this and similar matters remain in doubt, both authors and publishers should, for their own protection, agree on some system whereby the dramatic and all other rights are thoroughly safeguarded. This can be accomplished in either of two ways:

"(*a*) The editor can copyright each story or article separately in the author's name, printing at the bottom of the first page thereof a proper copyright notice, as follows:

'Copyright, 1913, by John Doe'

The author should then, immediately on publication, mail one copy of the magazine to the Register of Copyrights in Washington, in conformity with the requirements of the present Act, enclosing the fee of One Dollar. This is perhaps the simplest way, although it involves a separate registration of the magazine for each story or article so copyrighted.

"(*b*) Or the author can sell his story outright to the editor or publisher, and safely reserve his equitable interests in the dramatic or other rights thereto by attaching to his manuscript a 'rider' or slip somewhat as follows:

"'This manuscript is submitted with the understanding that, if accepted for publication, the same shall be copyrighted by the publishers, and all rights

[1] See page 34.

under said copyright (except that of magazine publication) shall be held in trust for the benefit of the writer or his assigns, and will be reassigned to him upon demand.'"

PRACTICAL SUGGESTIONS

The general advice under "Submitting the Manuscript" [1] applies with added force to the manuscripts of short stories, as the number of such manuscripts submitted to editors is naturally greater than in the case of novels and publishers. In a word, make the reading of your story as attractive and as easy for the editor as possible. In addition, these points are of importance in submitting manuscripts of short stories:

Use double space in typewriting.

Be sure that your typewriting machine is in good order. Typewritten manuscript possesses an individuality as well as hand-script, and inaccurate or slovenly pages prejudice the reader.

Always enclose a stamped, addressed envelope, and be sure that the postage is not underpaid. Manuscript copy costs two cents an ounce; when mailed with proof, it costs one-half cent an ounce.

Write your name and address in the upper, left-hand corner of the first page; in the upper, right-hand corner write the approximate number of words.[2]

[1] See page 10.

[2] For estimating, see page 69.

A short story is usually supposed to contain from 3000 to 6000 words.

Number your pages consecutively.

The manuscript may be folded, not more than twice, but should never be rolled.

DEALINGS WITH THE EDITOR

The letter accompanying the manuscript should be brief, business-like, and to the point. The editor is too busy to concern himself with anything in connection with the writer or the story except the story itself.

Don't call upon the editor, or send him a letter of introduction; let the merit of your story be your only sponsor.

Don't ask the editor to criticize your work; place the manuscript in the hands of a professional reader if that is what you desire.

Be patient. It is reasonable to expect a decision upon your manuscript within three months' time, but not sooner.

Don't be offended by the receipt of a printed rejection slip. Personal letters are not to be expected.

Accept the editor's judgment cheerfully. Nothing is ever gained, and much is usually lost, by personal pique.

Study the spirit and policy which lie behind each publication. Just as a merchant offers his wares only in the market where the demand exists, make sure in your own mind that your story fits the magazine to which you send it.

Look upon the return of a manuscript as an opportunity for revision and improvement before sending it out again. Study it, and try yourself to discover why it did not succeed.

Keep a careful record of the peregrinations of your various manuscripts.

Be timely, remembering that "seasonable" stories should be received by the magazines four to six months before the season arrives.

The best magazines have a regular rate of payment, so it is needless to discuss terms in submitting your manuscript.

Never give a story away. If it is worth publishing it is worth being paid for, and to part with it for nothing injures the literary market for your fellow-writers as well as for yourself.

There is much difference of opinion regarding the ethics of submitting the same manuscript to more than one magazine at a time. In this matter each writer must settle the question for himself. There is no general custom, but good taste would seem to argue against the practice.

It is seldom wise to submit more than one story at a time to the same magazine.

THE LITERARY AGENT

Enlarging upon what has been said in an earlier chapter,[1] the literary agent may be

[1] See page 4.

found much more useful in the marketing of short stories than in novels. The relations of the author to the publisher are much closer than those existing between the short-story writer and the magazine editor, and the personality of the author is a less important factor. If the writer of short-stories makes a study of the market, and possesses ordinary business ability, he has no more occasion for an "agent" than a man engaged in any other profession. On the other hand, it is a fact that the average writer does not develop himself along these lines, so that the advice and co-operation of one who makes a business of acting as a go-between can be made exceedingly valuable.

In placing oneself in the hands of a literary agent, great care should be exercised to select one with a reputation for the successful placing of manuscripts and for prompt financial dealings.

The ordinary commission of the literary agent is 10 per cent. upon all sums received on account of the author, and it is customary for him to handle the financial as well as the literary relations between the writer and the magazines.

THE MECHANICS OF THE BOOK

SOME authors have a general idea of how a book is manufactured, but more have none. Even in the case of experienced writers, every printing-office could tell surprising stories to illustrate the unreasonableness born of a lack of knowledge of the ordinary mechanics of manufacture, or of a confidence born of too little knowledge. And unreasonableness on the part of the author means extra and unnecessary expense either to the printer or to the publisher. One of the most unfortunate features of the publishing business is that the exact cost of manufacturing a book can rarely be estimated in advance: typography, electrotyping, engraving, designing, presswork, paper, and binding can be figured closely, but the "extras," resulting from the author's carelessness, lack of knowledge of the book's mechanics, or change of heart as the manuscript goes into type, in many cases so increase the cost beyond the publisher's expectations that the publication can only show a loss instead of a profit.

These "extras" result from different causes: the manuscript may be carelessly prepared, with poor punctuation and clumsy expressions,

which the author corrects in the proof. The author frequently boasts, "I know nothing about punctuation," but would an artist admit that he was ignorant of how to mix his colors? There is no question that authors sometimes take advantage of their "temperament," and lie down upon it in a manner most unfair to their co-partners in the enterprise.

Changes in the manuscript cost nothing, changes in the type cost one dollar per hour. To correct vital points after the book is in type is warranted; to correct blunders in punctuation or expression is needless expense, and is a reflection upon the intelligence of the author. Genius may be erratic, but it is more respected when it is not made to carry the responsibility of ordinary carelessness or ignorance. The writer recalls a case where the author of a story changed the name of one of the characters after the book was in type; it cost the publishers over eighty dollars. Frequently an author changes the name of his story, necessitating resetting the running-heads, the title-page, and recutting the brass dies, all of which adds expense beyond the publisher's original estimate. Countless other examples might be cited, but the main point is that all vital details should be discussed and settled while the story is still in manuscript, and after it has been placed in the printer's hands further changes should be only those which are of serious moment.

Other "extra" expenses include the cost of proofs. The publisher usually receives from the printer two sets of galley-proof, two sets of page-proof, and two sets of foundry-proof. All proofs beyond these six sets are charged for as "extra," the usual rate being one cent per page.

If the author retains his proof longer than is necessary to read and correct it, this delay frequently forces the printer to work over-time to meet publication-day; this over-time work is charged for at double price.

An author would never have any difficulty in securing a letter of introduction from his publisher to some large printing-house, and the printer would gladly give him every opportunity to familiarize himself with the mechanical processes. This knowledge, together with a study of those elements which go into the manufacture of a book, would enable the author to avoid needless cost, or to incur intelligently such extra expense as became vitally necessary.

The following suggestions are important regarding the relations between the author and the printer:

It is always wiser to leave all questions of typography for the publisher to settle with the printer, unless there is some specific reason why the author wishes to accomplish a particular result by using certain type effects.

Copy should be typewritten, and revised

carefully by the author, before sending it to the printer, to correct typewriter's errors. Interlineations and erasures which make the reading difficult should be avoided. It is always a simple matter to rewrite such portions without rewriting the entire chapter.

If the author has decided preferences regarding spelling or punctuation, this fact should be clearly stated on the manuscript; otherwise the printer follows his office style, which may or may not conform with the author's ideas.

In the preparation of copy, consistency of spelling and punctuation is strongly urged, as it not only simplifies the problem for the printer, but also prevents possible misunderstanding of copy and consequent necessity for resetting.

All paragraphs should be clearly indicated in the copy.

All directions written upon the manuscript, which are not intended as "copy," should be enclosed in a circle.

The author should punctuate each sentence as he writes it, for in this way the marks are indicative of the natural pauses, and better express his meaning.

Foot-notes should always be clearly indicated.

Unusual words, proper names, and figures should be written out with the greatest care and distinctness by the author.

It is for the common advantage of the author, the publisher, and the printer that the author or the editor read all proofs promptly.

ESTIMATING THE MANUSCRIPT

The usual procedure in making a book is as follows: When the publisher sends the manuscript to the printer, a request goes with it for a sample page, set to a size and in a type which will make a volume of the desired number of pages. A novel is supposed to run from 320 pages to 400 pages. The first thing to be done is to estimate the number of words in the manuscript, and this is accomplished by averaging the number of words in say thirty lines, and then multiplying by the number of lines on a page. No allowance is made for fractional lines, as these also occur in the printed page. If the manuscript is carefully written, each page will contain the same number of lines, so the total number of words may be found by multiplying the number of words on the page, as arrived at above, by the total number of pages in the manuscript. This explains the importance of having a standard number of lines on each page.[1] No allowance is made for fractional pages at the end of chapters, as there are also fractional pages in the printed book, and it averages up.

The front matter has to be estimated separately, with allowance for the blanks on the

[1] See page 10.

reverse of bastard-title, dedication, etc.,[1] but the usual number of pages is eight. Then, again, an allowance of half a page for each chapter sinkage[2] has to be made. Suppose we have a manuscript of 90,000 words, with 24 chapters: A type page of 280 words gives us 322 pages, to which we add 8 pages for front and 12 pages for chapter sinkages, giving us a volume of about 344 pages. As the presswork is usually done in forms of 32 pages, an effort is always made not to exceed even forms by a small number of pages. Striking out the bastard-title will often save a form of press-work.

Various short-cuts have been suggested for estimating the number of words in a printed page, but the old-fashioned method of counting is the safest. Here is a table which is as accurate as any short-cut can be:

	Words in sq. in.
18-Point (Great Primer), solid	7
14-Point (English), solid	10
12-Point (Pica), solid	14
12-Point (Pica), leaded[3]	11
11-Point (Small Pica), solid	17
11-Point (Small Pica), leaded	14
10-Point (Long Primer), solid	21
10-Point (Long Primer), leaded	16

[1] See page 88.

[2] A chapter usually begins with a sinkage of one-quarter page from the top, and the last page of a chapter is usually but partially filled with printed matter.

[3] The word "leaded" is used here to indicate a six-to-pica or 2-point lead. See page 62.

	Words in sq.in.
9-Point (Bourgeois), solid	26
9-Point (Bourgeois), leaded	20
8-Point (Brevier), solid	30
8-Point (Brevier), leaded	21
7-Point (Minion), solid	38
7-Point (Minion), leaded	27
6-Point (Nonpareil), solid	47
6-Point (Nonpareil), leaded	33
5-Point (Pearl), solid	69
5-Point (Pearl), leaded	50

In cases where the number of lines to the inch of certain sizes of type is desired, the following table may be employed up to 18-point body:

Size of type	No. lines set solid	No. lines leaded with 2-point leads
5-pt.	14	10
5½-pt. (agate)	13+	9+
6-pt.	12	9
8 "	9	7+
10 "	7+	6
12 "	6+	5+
14 "	5+	4+
18 "	4	3+

THE SAMPLE PAGE

With these details settled, the sample page is next in order. Knowing that the book is to be a 12mo (size of leaf $5\frac{1}{8}$ x $7\frac{5}{8}$) or a 10mo (size of leaf $5\frac{1}{2}$ x $8\frac{1}{4}$), the printer must "lay out" the page so as to leave margins of proper size and proportion. A 12mo type

page may vary from 3 x $5\frac{1}{4}$ inches to 4 x $6\frac{3}{4}$ inches. Somewhere within this area, in the given example, the page must contain about 280 words. If the manuscript is long, then the type page must be large, the type itself small (never smaller than long primer [1] nor larger than pica[1]),the leads [1] reduced or omitted altogether. This is where the printer's taste and skill is given an opportunity for expression: he is the architect of the book, and must not combine types or decorations which are inharmonious, and his proportions must be kept correct.

For his sample page for the given novel, the printer would select from these standard faces:

PICA OR 12-POINT OLD STYLE

abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOP ABCDEFGHIJKLM
ABCDEFGHIJKLMNOP abcdefghijklmno

PICA OR 12-POINT CASLON OLD STYLE

abcdefghijklmnopqrstuvwx 1234567890
ABCDEFGHIJKLM ABCDEFGHIJKLMN
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOPQRSTUVW

PICA OR 12-POINT SCOTCH

abcdefghijklmnopqrstuvwx 1234567890

[1] See Glossary of Terms.

ABCDEFGHIJKLM ABCDEFGHIJKLMN
abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLM NOPQRSTUVW

PICA OR 12-POINT MODERN

abcdefghijklmnopqrstuvwx 1234567890
ABCDEFGHIJKLM ABCDEFGHIJKLMN
ABCDEFGHIJKLM abcdefghijklmnop

SMALL PICA OR 11-POINT OLD STYLE

abcdefghijklmnopqrstuvwxyzabc 1234567890
ABCDEFGHIJKLMNOP ABCDEFGHIJKLMNO
ABCDEFGHIJKLMNOP abcdefghijklmnopq

SMALL PICA OR 11-POINT CASLON OLD STYLE

abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMN ABCDEFGHIJKLMNO
abcdefghijklmnopqrstuvwxyz 1234567890&
ABCDEFGHIJKLMNOPQRSTUVWXY

SMALL PICA OR 11-POINT SCOTCH

abcdefghijklmnopqrstuvwxyz 1234567890
ABCDEFGHIJKLMNOP ABCDEFGHIJKL
ABCDEFGHIJKLMNO abcdefghijklmnop

SMALL PICA OR 11-POINT MODERN

abcdefghijklmnopqrstuvwyz 1234567890
ABCDEFGHIJKLMNO ABCDEFGHIJKLM
ABCDEFGHIJKLMN abcdefghijklmnopq

LONG PRIMER OR 10-POINT OLD STYLE

abcdefghijklmnopqrstuvwxyz 1234567890 abcde
ABCDEFGHIJKLMNOPQ ABCDEFGHIJKLMNOP
ABCDEFGHIJKLMNOP abcdefghijklmnopqrstu

LONG PRIMER OR 10-POINT CASLON OLD STYLE

abcdefghijklmnopqrstuvwxyz 1234567890 abc
ABCDEFGHIJKLMNOP ABCDEFGHIJKLMNOP
abcdefghijklmnopqrstuvwxyz 1234567890 & abc
ABCDEFGHIJKLMNOPQRSTUVWXYZIS

LONG PRIMER OR 10-POINT SCOTCH

abcdefghijklmnopqrstuvwxyz 1234567890 abc
ABCDEFGHIJKLMNOP ABCDEFGHIJKLMNO
ABCDEFGHIJKLMNO& abcdefghijklmnopqr

LONG PRIMER OR 10-POINT MODERN

abcdefghijklmnopqrstuvwxyz 1234567890 abc
ABCDEFGHIJKLMNOP ABCDEFGHIJKLMNO
ABCDEFGHIJKLMNOP abcdefghijklmnopqr

Type sizes in the present day are determined by the point system, the fundamental unit of which is the point. This is obtained by dividing a length of $13\frac{4}{5}$ inches into 996 equal parts, each one being called a point. One point is therefore .0138 of an inch or 72.46 points are equal to 1 inch.

For purposes of convenience, a point is expressed as being $\frac{1}{72}$ of an inch. Thus 6-point type occupies $\frac{6}{72}$ of an inch of space,

12-point $\frac{12}{72}$ and so on. This does not mean, however, that the actual printed face occupies six points on the paper, but that it is six points from the base to the top of the body carrying the face.

In other words, one may say that it is 12 points from the bottom of one line of 12-point type to the *bottom* of the next line of 12-point type, etc.

The pica is the standard of measurement of the old system, and is equal to 12 points of the new system; thus six picas are equal to 1 inch or 72 points. Printers still estimate the length and width of a page or a column by the pica; thus a page 4 inches wide is 24 picas.

The "em" is the square of a type body. Thus a "12-point em" is 12 points wide and 12 points long, or 1 pica long and 1 pica wide. A "10-point em" is a 10 point square, etc. The em used in measuring newspaper column widths, magazine columns, etc., is known as the em pica, which is 12 points square.

In using larger faces for headings and display, or smaller faces for footnotes or quoted matter, the printer will select from the same family to which the type belongs, or from some family which combines with it harmoniously. Old-style faces should not be used with modern faces, but the Scotch face, which is a cross between old-style and modern, combines well with either.

As to leading, this volume is leaded with a

1-point lead; between the first and second lines of the preceding paragraph there is no leading (technically, "set solid"); between the second and third, a 2-point lead, and between the third and fourth, a 3-point lead.

In technical volumes and schoolbooks the Old Style Antique type is largely used for subject-headings and side-notes:

LONG PRIMER OR 10-POINT OLD STYLE ANTIQUE

abcdefghijklmnopqrstuvwxyz 1234567890 abc
ABCDEFGHIJKLMNOPQRSTUVWXYZ&AJ

THE TYPESETTING

With the sample page accepted by the publisher or author, or both, the printer is authorized to proceed with the typesetting. Setting type by hand is now almost entirely superseded by machine-composition, except for the display pages (such as the title) and where the type itself runs larger than the English (14-point) size, this being the limit of the machines. Linotype [1] composition is cheaper than monotype,[1] but as the type is cast all in one line, instead of in separate characters, the cost of corrections is much higher. To change even a mark of punctuation requires recasting the entire line. If the manuscript is reasonably final in its form, the publisher is likely to order linotype composition; otherwise, monotype

[1] See Glossary of Terms.

will be selected. Both machines carry the standard faces and sizes of type.

THE PROOFS

The first proofs sent out by the printer are called "galley-slips," or "galleys."[1] These are supposed to give the author opportunity to make such changes as are absolutely necessary. When returned to the printer, these galleys are made up into "page-proofs,"[1] and frequently go again to the author, or the type may be "cast" (made into electrotype plates) at this point. When page-proofs are submitted to the author, the publisher expects him to revise them, making sure that all his galley corrections have been properly made, rather than to make further corrections, as changes in the pages are still more expensive than in the galleys. If changes must be made, the author should endeavor to have the correction occupy exactly the same space as the matter cut out, or to cut out further matter to make room for the addition. Otherwise, the page so corrected will contain more than the standard number of lines, which must be thrown forward, and the make-up of each page changed to the end of the chapter.

Competent proofreaders in the best offices frequently call the attention of the author to errors in dates, figures, or proper names, but

[1] See Glossary of Terms.

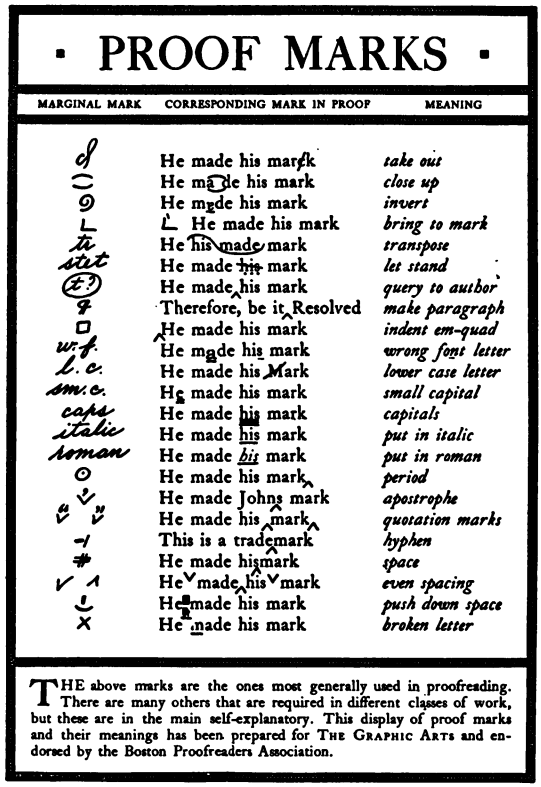
this should always be regarded by the author as a courtesy rather than as something which the printer is expected to do. The proofreader, on the other hand, is supposed to have corrected every typographical error, and for the author to mark corrections which have been overlooked is a courtesy on the part of the author. The fact that the author or editor has passed over typographical errors in no way relieves the proofreader of his responsibility.

The proofreader is expected to correct any obvious error without hesitation, but to make no other changes. If he thinks a change should be made, it will take the form of a query in the margin to the author. The author should carefully note all such queries, and answer them or strike them out, bearing in mind that if he accepts the query the change necessitated in the type becomes an author's correction, the expense of which falls upon the publisher.

Any marks on the proofs for correction should be made distinct by drawing a short line through the letter to be changed, etc., placing in the margin the recognized sign indicating the change, *exactly opposite the line in which the change is to be made, and in the order in which the necessary alterations occur.* In doing this be sure to write legibly, and do not cover the proof with lines and counter-lines.

The author should familiarize himself with

the standard proofreading marks, and employ these in marking all corrections upon the proofs which are sent him. These marks are as follows:



PROOF MARKS

MARGINAL MARK	CORRESPONDING MARK IN PROOF	MEANING
	He made his mark	*take out*
	He made his mark	*close up*
	He made his mark	*invert*
	He made his mark	*bring to mark*
tr	He his made mark	*transpose*
stet	He made his mark	*let stand*
(t?)	He made his mark	*query to author*
¶	Therefore, be it Resolved	*make paragraph*
□	He made his mark	*indent em-quad*
w.f.	He made his mark	*wrong font letter*
l.c.	He made his Mark	*lower case letter*
sm.c.	He made his mark	*small capital*
caps	He made his mark	*capitals*
italic	He made his mark	*put in italic*
roman	He made *his* mark	*put in roman*
⊙	He made his mark	*period*
	He made Johns mark	*apostrophe*
	He made his mark	*quotation marks*
-/	This is a trademark	*hyphen*
#	He made hismark	*space*
✓ ∧	He made his mark	*even spacing*
	He made his mark	*push down space*
X	He made his mark	*broken letter*

THE above marks are the ones most generally used in proofreading. There are many others that are required in different classes of work, but these are in the main self-explanatory. This display of proof marks and their meanings has been prepared for THE GRAPHIC ARTS and endorsed by the Boston Proofreaders Association.

THE GRAPHIC ARTS, BOSTON

When the page-proofs are returned to the printer, they are carefully "read for foundry" by the proofreader, and all final changes in the type are then made. "Bearers" [1] are placed around pages, which are imposed [1] in chases [1] and sent to foundry.[1] Foundry-proofs are taken at this point.

THE PLATES

The process of electrotyping is one of the most interesting steps in the making of a book, and authors will find it well worth while to brave the grime of the black-lead in order to become familiar with the detail. In brief, the type form is pressed down into a tablet made of wax or similar substance, in which it leaves an impression. This wax tablet is then allowed to remain in a galvanic bath, through which it becomes covered with a coating of copper. When separated from the wax, the thin, copper replica of the composed type is backed up by an alloy, and, after passing through various stages in finishing, finally becomes an electrotype plate.[1]

COVER DESIGN AND ILLUSTRATIONS

While the printer has been engaged in putting the manuscript into type, the publisher has had a designer at work upon a cover sketch, and an artist upon such illustrations as the

[1] See Glossary of Terms.

book requires. All this has to fall in with the publisher's general scheme for the book as a whole. The designer must know what limits are placed upon him as to the number of inks or foils, or the amount of gold-leaf which he may employ. The artist must know whether his pictures are to be drawn for full color, two-color or one-color plates. In deciding these questions, the publisher is influenced by what he believes the book to require in its appeal to the public, and how great an expense is warranted by the probability of its success.

ENGRAVING

The illustrations in all except the most pretentious volumes are either halftone or lineplate photo-engravings. In making a halftone plate, the picture or object to be reproduced is photographed through a screen consisting of a glass plate, diagonally ruled at right angles in two directions with lines numbering from fifty to four hundred to the inch. This screen is placed inside of the camera and in front of, and very near, the chemically sensitized plate. The light reflected from the object to be photographed, varying in intensity according to the lights and shadows of the object, is focused on the sensitized plate through the intervening line screen, and affects the sensitized film more or less according to its intensity. This causes a chemical change of such nature that the next following opera-

tions, the development and the intensification of the picture, result in producing it in the form of dots and stipples varying in size, and consequently in the respective light and shade effects, according to the varying lights and shadows of the original. Inasmuch as the lights show dark and the darks light, the picture on the glass makes a negative of the subject. This negative is placed in a printing frame, in close contact with a polished copper plate prepared with a film sensitive to the light. A few minutes' exposure to the light renders insoluble in water those parts of the film which the light has reached through the negative, and when the other parts of the film, which remain soluble in water, are washed away, the picture appears clear on the surface of the plate. The dots and the stipples forming the picture are then further treated to enable them to resist the action of the solution of iron perchloride to which the plate is next subjected, which etches out the spaces between the dots, and leaves the latter in relief. As the etching on the copper must be in reverse as regards right and left, in order that it may appear in proper relation when printed on the paper, the negative must be produced through a reflecting prism, or the finished negative, properly toughened, must be stripped from the glass on which it has been produced, and turned over. In ordinary practice, a number of such turned negatives are placed together

on a single large glass, and exposed together on a large copper plate, to be cut apart afterwards and mounted separately. The primary etching is usually supplemented by further processes, such as re-etching, vignetting, hand-tooling and routing. The finished plate is finally mounted on a wooden block to the height of type.

Illustrations in full color are reproduced from corresponding originals, usually paintings in oil or water-color, by means of the three-[1] or four-color[1] process of reproduction. The plates for this purpose are usually all halftone, but are sometimes a combination of halftones and Benday[1] plates. Two-color halftones have either a tint background, or secondary plate in tint, the latter forming the underground upon which the keyplate is printed in black. In the three-color process, the respective plates are printed in yellow, red and blue successively over one another. In the four-color process a fourth plate is used to emphasize the blacks of the picture, the plate being virtually a keyplate, combining all the features of the subject, printed on top of the other three colors, usually in black or dark gray.

It is of particular importance that the engraver who is to make the halftone plates should be informed as to the kind of paper they are to be printed on. A 50-line halftone

[1] See Glossary of Terms.

plate will print on almost anything, but is too coarse to render the details of the picture, and is usually applied only for newspaper use. It would be entirely too coarse for the purpose of book illustration. On the other hand, a halftone plate made through a screen of 400 lines to the inch can be printed satisfactorily only upon paper of the highest surface, and with correspondingly careful presswork. For super-calendered or English-finish paper, plates made through a 133-line screen are most advisable, while the average coated or enameled paper will take 150-line halftones to best advantage.

Lineplates are etchings in relief on plates of zinc or copper, reproduced from pen-and-ink-drawings, or diagrams, by photo-mechanical process. The method in general is the same as that for halftone work, but without the intervention of the screen. In lineplates, the light and shade effects are produced by gradations of thick and thin lines, in distinction from the effects of wash-drawings and photographs, which are produced by gradations of tone. The latter require the intervention of the screen to convert the full tone gradations into the halftone of the dots and stipples, while the former may, as already noted, be reproduced directly.

Other classes of engravings, of a more costly kind, and which are therefore used only in books of more expensive character, are the

various forms of engraving in intaglio; that is to say, in effects produced by cutting or etching the design into and below the surface of the plate, instead of cutting or etching away the ground, and leaving the design in relief. Examples of this order are the old-time copper-plate engraving, the more modern steel-engraving,[1] in the form of line or mezzotint effects,[1] photogravure,[1] and the yet more recent photo-intaglio process known as rotogravure,[1] and photo-mezzotint.

DIE CUTTING

Dies,[1] generally required for stamping the covers of books in gilt letters and designs, are cut in brass by hand or by finely adjusted routing-machines, the design being drawn upon the metal by an artist, or transferred to it by photography. In the case of very elaborate designs, the dies are first etched by nitric acid or iron perchloride, and the more open or less intricate spaces then deepened by hand, or by the routing-machines.

THE PAPER

In selecting the paper for the book, the publisher must consider the surface required by his plates, the weight necessary to give a proper bulk in proportion to the size of his

[1] See Glossary of Terms.

volume, and the quality as regulated by the price. The average book, with no text illustrations, is printed on wove [1] paper of antique finish, which is a fairly rough surface, giving a maximum bulk. A 12mo [1] book should bulk 1 to 1⅛ inches, a 10mo [1] book, 1⅛ to 1¼ inches. If the book runs more than an average length, a medium- or a plate-finish paper may be used, and the weight per ream is regulated by the number of pages in each volume and the bulk required.

Lineplates print satisfactorily on medium-finish paper, and even on antique-finish if the lines are not too fine. Halftones require English-finish,[1] super-calendered [1] or coated [1] paper. Inserts [1] are almost always printed upon coated paper.

Laid [1] paper is used in more expensive books, as, from its nature, better and more costly stock is required in its making.

THE PRESSWORK

Books are printed in forms [1] of 4 pages and multiples of 4 pages, depending upon the size of the paper leaf. The usual form is 32 pages, so the publisher tries to plan his volume to make approximately even forms. To print any number of pages over an even form is as expensive as to print the complete 32 pages.[2]

---

[1] See Glossary of Terms. [2] See page 70.

THE BINDING

In binding, the questions to be settled include the style of back, flat, half-round, or round; plain or gilt-top, headband[1] or not; trimmed or uncut edges;[1] kind of cloth, T pattern,[2] silk,[2] vellum,[2] etc.; color and shade of cloth; location of dies; stamping, ink, foil, gold or Oriental tissue, etc.; jacket, glassine, manila, or printed.

[1] When a volume is left with uncut edges it is to be understood that the binding is of a temporary nature, and that the purchaser will rebind it to suit his taste.

[2] See Glossary of Terms.

THE ARRANGEMENT OF THE BOOK

THE proper layout for an ordinary volume, arranged in accord with the best usage, is as follows:

Bastard-Title (*right hand*).
Blank Page or Advertising Card (*left hand*).
Title-Page (*right hand*).
Copyright Page and the Printer's Imprint (*left hand*).
Dedication (*right hand*).
Blank Page (*left hand*).
Preface (*begins on right hand*).
Table of Contents (*begins on right hand*).
List of Illustrations (*begins on right hand*).
Introduction (*begins on right hand*).
Half-Title (*right hand*).
Blank Page (*left hand*).
First Page of Text (*begins on right hand*).

In limited editions, the limit notice is placed upon the reverse of the bastard-title, or on a left-hand page facing the bastard-title.

Following the text may be:

Appendix (*begins on right hand*).
Glossary (*begins on right hand*).
Bibliography (*begins on right hand*).
Index (*begins on right hand*).

Considering these various divisions more at length:

BASTARD-TITLE

The bastard-title, which is often wrongly called the half-title, is a modern evolution in its present application. Originally, this single-line title was the only title which existed, but as time went on the demand of the public, on the one hand, for a decorated page at the beginning of the book, together with the printer's desire, on the other hand, to advertise himself, developed the bastard-title into the dimensions of the title-page which we now know, containing the name of the book, the name of the author, the publisher's device, and the publisher's name and address. At the present time the bastard-title is used more to add elegance to the appearance of the volume than for any practical purpose, it being pleasanter for the eye to rest first upon this page rather than at once upon the title-page, which extends over the full dimensions of the type area.

ADVERTISING CARD

If an advertising card or limit notice is required, this page of display should be set up with careful consideration of the page it is to face, and of the typography of the book of which it is to be a part. Too frequently advertising cards are looked upon as separate jobs, and are set in types which do not harmonize with the typography of the rest of the book.

TITLE-PAGE

The title-page offers the printer and the publisher a tempting opportunity for display and for artistic typography, and too few realize the value of restraint. Cobden-Sanderson once remarked, as explaining the high prices which he secures for his work, that he always charges more for what he leaves out than for what he puts in.

The earliest volumes lacked the title-page, because vellum and linen paper were held so high that the expense of an extra leaf was considered an unnecessary luxury. In these books that which took the place of the title was at the end, the colophon being in evidence, indicating the name of the illuminator, if not always that of the printer. As was the case with the manuscript book, the volume began with the phrase, "Here beginneth . . ." Later came piratical reprints, which resulted in making the critical reader insist upon having each volume stamped with the printer's name or mark, as a guarantee of reliable workmanship.

The first definite step in the direction of the title-page is marked by bibliographers in a little volume printed by Arnold Ther Hoernen, of Cologne, in 1470. It consisted of an introduction at the head of a page, the major part of which was left blank. Whether the printer forgot to place the usual introduction at the head of the first page, and took this way to remedy his error, is not known.

In general, different faces of type should never be combined upon the title-page, the variations being secured by using smaller sizes of the same face, or harmonizing fonts. Capitals and lower-case letters can be successfully combined on the title-page only as a result of care and thought, the best title-pages usually being all in lower-case or all in caps and small caps. A two-color title-page is rarely a success unless it was originally composed with two colors in mind, instead of being set up in black and arbitrarily split up for colors.

The decoration should never overbalance the type, and this applies as well to the question of borders on decorated books. No matter how beautiful, if the decoration overbalances the type, the volume or the title-page ceases to be an example of typography and becomes something answerable only to itself.

COPYRIGHT

On the reverse of the title-page is ordinarily placed the copyright notice of the volume,[1] usually a little above the center, set in caps and small caps, or in small caps alone. At the foot of this same page the printer usually places his imprint.[2]

---

[1] For the form and location of this notice as required by law see page 34.

[2] This is often an important matter in the case of unbound sheets shipped to England, as the "country of

DEDICATION

The dedication is a page set in the monumental style, generally in small capitals. This must always be a right-hand page, and the reverse must always be blank.

PREFACE

Ordinarily the preface is set in the same size of type as the body. If it is written by some one other than the author, it is frequently set in italic to mark the distinction. This is particularly true in case the book contains an introduction as well. If the preface is of unusual importance, it is sometimes customary to have it set in type one size larger than the body, or double-leaded.

TABLE OF CONTENTS

After the preface and before the list of illustrations comes the contents, occupying whatever number of pages may be necessary. The style of its composition is dependent entirely upon the subject-matter and the typographical arrangement of the volume.

LIST OF ILLUSTRATIONS

This follows the contents, and is always set in a style conforming to the contents page or pages.

---

origin" must be printed on all such sheets, and the printer's imprint must contain the letters "U.S.A."

INTRODUCTION

See remarks under "Preface."

HALF-TITLE

The half-title ordinarily consists of a single line, standing by itself on the first page of the leaf immediately preceding the first page of the text, and carries the title of the book as at the top of the first page of text. It is frequently confused with the bastard or false-title, which always precedes the title-page. Half-titles may also run through the book before various divisions, but the bastard-title never moves from its one position at the beginning of the volume.

LIMIT NOTICE

If an edition be limited in number, the notice of such limit should be placed either on the page facing the bastard-title or on the reverse of the bastard-title.

IN GENERAL

The front matter is often put into type after the composition of the body has been completed, so that the number of pages is rarely definitely determined at the beginning of the work. For this reason, publishers have favored the expedient of numbering the preliminary pages with roman folios, using the arabic folios

for the text itself. The front matter and the chapter pages running through the book offer opportunities for embellishment and distinctive typographical treatment, and therefore should be kept in exact accord, whether elaborate decorations are used or the severest form of typographical simplicity.

BASIC SIZES OF BOOKS

The following list gives the size of leaf to which the various standard names and proportions naturally fold:

No. pp. to form	Size of sheet	Name	Size of leaf
32	19 × 25	Thirty-two mo (32mo)	3⅛ × 4¾
32	22 × 29	Twenty-four mo (24mo)	3⅝ × 5½
32	24 × 32	Eighteen mo (18mo)	4 × 6
32	27 × 34	Sixteen mo (16mo)	4½ × 6¾
32	30½ × 41	Duodecimo (12mo)	5⅛ × 7⅝
32	33 × 44	Decimo (10mo)	5½ × 8¼
16	24 × 36	Octavo (8vo)	6 × 9
4	18 × 24	Quarto (4to)	9 × 12
2	18 × 24	Folio	12 × 18

ENGLISH PAPER SIZES

Name	Abbreviated to	Pages to one sheet	Watermarks in hand-made
Folio	Fo.	4	Vertical
Quarto	4to	8	Horizontal
Octavo	8vo	16	Vertical
Duodecimo	12mo	24	Horizontal
Sextodecimo	16mo	32	Horizontal
Octodecimo	18mo	36	Vertical
Vigesimo-quarto	24mo	48	Vertical
Trigesimo-secundo	32mo	64	Vertical

Octavos

Foolscap $6\frac{3}{4} \times 4\frac{1}{4}$	may	become	Crown $7\frac{1}{2} \times 5$ inches
Crown $7\frac{1}{2} \times 5$	"	"	Demy $8\frac{3}{4} \times 5\frac{5}{8}$
Post 8×5	"	"	Medium $9\frac{1}{2} \times 6$
Demy $8\frac{3}{4} \times 5\frac{5}{8}$	"	"	Royal $10 \times 6\frac{1}{4}$
Medium $9\frac{1}{2} \times 6$	"	"	Super Royal $10\frac{1}{4} \times 6\frac{7}{8}$
Royal $10 \times 6\frac{1}{4}$	"	"	Imperial $11 \times 7\frac{1}{2}$

Quartos

Foolscap $8\frac{1}{2} \times 6\frac{3}{4}$	may	become	Crown $10 \times 7\frac{1}{2}$ inches
Crown $10 \times 7\frac{1}{2}$	"	"	Demy $11\frac{1}{4} \times 8\frac{3}{4}$
Post 10×8	"	"	Medium $12 \times 9\frac{1}{2}$
Demy $11\frac{1}{4} \times 8\frac{3}{4}$	"	"	Royal $12\frac{1}{2} \times 10$
Medium $12 \times 9\frac{1}{2}$	"	"	Super Royal $13\frac{3}{4} \times 10\frac{1}{4}$
Royal $12\frac{1}{2} \times 10$	"	"	Imperial 15×11

Pott	$15\frac{1}{2} \times 12\frac{1}{2}$
Foolscap	$17 \times 13\frac{1}{2}$
Crown	20×15

Post	20 × 16
Demy	22½ × 17½
Medium	24 × 19
Double Pott	25 × 15½
Royal	25 × 20
Double Foolscap	27 × 17
Super Royal	27½ × 20½
Double Crown	30 × 20
Imperial	30 × 22
Double Post	32 × 20
Columbia	34½ × 23½
Atlas	36 × 26

	Octavo	Quarto
Pott	6¼ × 3⅞	7¾ × 6¼
Foolscap	6¾ × 4¼	8½ × 6¾
Crown	7½ × 5	10 × 7½
Post	8 × 5	10 × 8
Demy	8¾ × 5⅝	11¼ × 8¾
Medium	9½ × 6	12 × 9½
Royal	10 × 6¼	12¼ × 10
Super Royal	10¼ × 6⅞	13¾ × 10¼
Imperial	11 × 7½	15 × 11

MARGINS

A feature not to be overlooked in the appearance of a well-printed book is that of the margins. The perfect type-page is supposed to be proportioned in such a way that its diagonal is twice its width. With this page as a basis, the location of the type upon the paper leaf is to be studied carefully. In general, the two pages, right and left, should be considered as a unit, and the top margin and the inside margin of each page should be approximately the same. Doing this, the total blank between

the two pages is supposed approximately to equal the outside and the bottom margins.

The proportion of margin is, to a certain extent, dependent upon the size of the book, the margins becoming greater as the volume increases from the thirty-two mo size up to the folio. A student of typography has ingeniously estimated that, taking the height of the paper leaf as 100 units, the height of the type page of the ordinary trade book should be from 72% to 75%; that of a library edition, from 66% to 71%; that of a de luxe volume, from 60% to 65%.

MAKING THE INDEX

EVERY book of a permanent nature, or intended as a work of reference, requires an index. The length of the Index, or its minuteness, depends upon the nature of the subject treated, and the importance of making it easily available to the reader. The Index belongs to the same family as the Table of Contents, and the Topical Analyses often placed at the beginning of each chapter: the Contents gives a general idea of the divisions into which the author has separated his subject; the Topical Analyses still further divide each chapter; and the Index is ordinarily still more minute, with the further advantage of having its references arranged in alphabetical order.

The proper person to make an index is, first of all, the author of the book, provided that he possesses the natural characteristics. It does not at all naturally follow, however, that all authors are competent to do this, for the art of indexing is not as simple as many superficially suppose. The author should be the one best fitted, because he knows better than any reader the exact meaning each of his sentences is intended to convey,—and this meaning should be expressed in the index.

The ideal index is that which gives every topic, thought, or reference contained in the book itself, without a single superfluous word, and with no description or comment.

To make an index requires a quick grasp of the idea contained in each sentence or paragraph, an immediate discernment of the main thought, an instinctive classification, absolute accuracy in translating this thought into its briefest expression, ability to condense, and a sensing of the reader's needs in adequate cross-references. All this demands a mind more logical and more sensitive to codified detail than is possessed by many able writers. Under these circumstances, it is desirable to place the making of the index in the hands of one possessing these qualifications, either instinctively or as a result of experience.

Every publishing-house and most printing establishments of any consequence are in a position to have indexes prepared when required, but the danger is always present that the indexer, approaching his subject from the outside, will fail to place himself sufficiently in the author's attitude, and thus lessen the value of his work. It is most desirable, in order to prevent this, that the author carefully inspect the index while in manuscript. He can thus detect possible departures in the indexer's condensed expression of his own thought.

The following rules and suggestions are

given with a twofold object in mind: *first*, to prevent those authors who possess the necessary qualifications from avoiding the preparation of their own indexes because of unfamiliarity with the technical details; *second*, to enable authors intelligently to criticize the form as well as the matter of those indexes which are prepared for their volumes by other hands.

WHAT TO INDEX

The closeness with which a book is to be indexed depends partly upon the nature of its contents and partly upon the ideas of the author or publisher. Some indexes contain only the page references; some are so analytical that a reader can gain an excellent idea of the subject-matter itself. These, however, represent the two extremes. The ordinary index aims to give every reference necessary to enable the reader to locate easily the subject-matter for which he searches, but not a synopsis of that subject-matter. The entries should cover, then, with more or less minuteness, as desired, the following:

(*a*) Proper names, whether of persons, places, religious or political bodies, etc.
(*b*) Events and periods.
(*c*) Titles of books to which reference is made.
(*d*) Specific topics or subjects.
(*e*) Definitions.
(*f*) Vital statements.

PLAN

The indexer should decide definitely in his mind just what his procedure is to be before actually beginning work. At first, it is well to make the index too full rather than the reverse, as it is easier to cut out than to fill in. Most important of all, he must be sure that the matter to be indexed is clearly understood before he attempts to transcribe the idea. The character of the book to be indexed must be carefully considered, taking into account the class of people who will probably consult it, and the lines on which they will probably seek information.

Judgment is required in deciding whether it is wise to choose the exact words of the author or to condense the idea into other words. In technical books, the exact wording is sometimes essential, but otherwise it is more important to express the *idea* than the exact terms in which it is expressed.

Always prefer simple words and expressions to those which are unusual and cumbersome.

Omit every unessential word.

When the book being indexed is one written upon a specific subject, this main subject should not be indexed unless necessary to indicate some reference for which a searcher would look. Ordinarily, the Contents covers this point rather than the Index.

Bear in mind particularly the two extremes:

the importance of including every reference necessary to enable the searcher to find what he wishes without delay or confusion, the mistake of overloading the index with useless entries.

Use ink, as pencil entries often become illegible.

Write plainly, and do not try to economize space in preparing the copy.

DEFINITION OF TERMS

Subject: includes events, places, persons, facts, definitions or topics: e.g., *Boston, 7; Bonnet, Father, 155; Huron Mission, plans for, 129; Onontio, meaning of, 102; Absolutism, contest with liberty, 274.*

Heading: the word or words used by the indexer to express the subject or idea. In the examples above, the headings are *Boston, Bonnet, Father, Onontio,* etc.

Entry: the amplification of the Heading, with the addition of the supplementary phrase. In the example above, the entry is *Absolutism, contest with liberty,* the supplementary phrase being *contest with liberty.*

Cross-reference: a heading referring to an entry: e.g., *Michabou.* See *Manabozho.*

PROCEDURE

Having settled upon a definite plan, the indexer seats himself at a good-sized table, and lays out his materials in front of him. After

testing every possible method, the present writer strongly urges the use of individual slips of paper, about 2½ inches by 4 inches. Arranged within easy reach in front of the indexer, but leaving room for the proof-sheets, should be twenty small pasteboard boxes,[1] a little larger than the slips themselves.[1] On the inside bottom of each box mark a letter of the alphabet, combining O and Q, U and V, and X Y Z. As soon as a slip is written, throw it into its proper box, and continue throughout the work. It is a false economy to search out the slips for subsequent entries, unless they can be easily found, as it is a simple matter at the end to combine the several slips which belong to the same heading.

Here are sample slips, showing a heading which requires full entries and one to which the text contains fewer references. The first shows a slip on which the various entries have been combined:

> Andastes, the, 5: location and characteristics of, 36; synonyms of, 36; plans for converting, 130; war with Mohawks, 147; Hurons ask aid from, 162; mortal quarrel with Mohawks, 163; promise to aid Hurons, 163; Huron fugitives try to reach, 240, 250; Mohawks first to bear brunt of war with, 268; receive aid from Swedish colonists, 268; attack Senecas, 269; courage their only strength 270; finally overborne by Senecas, 270.

[1] These can be purchased at such stores as the Dennison Mfg. Co. at a small price.

This slip shows the method of indexing a work in more than one volume:

James, Edwin, gives account of Nanabush, i. 67; on Indian ideas of another life, ii. 79.

In the rules which follow, the basis adopted is "Cutter's Rules for a Dictionary Catalogue,"[1] prepared for library cataloguing. Such portion as applies to book indexing has been freely drawn upon, adapted and added to from the present writer's experience.

ARRANGEMENT

When, under a single entry, there are both subject-references and references by folios only, place the folio-references together at the end of the entry, following the subject-references.

Arrange entries according to the English alphabet, whatever the order of the alphabet

[1] This pamphlet is issued by the Government, and copies may be secured from the Superintendent of Documents, Government Printing Office, Washington, D.C., at twenty cents a copy.

in which a foreign name might have been entered in its original language.

Arrange German names spelled with the vowels ä, ö, ü as if spelled ae, oe, ue, but retain the form employed by the author.

When the same word serves for several kinds of entries, the order should be as follows: person, place, subject, title: e.g., (1) *Brown, G. F.* (person). (2) *Brown Village* (place). (3) *Brown-tail Moth* (subject). (4) *Brown Family, the* (title).

Forenames precede surnames: e.g., *Francis I* precedes *Francis, Charles.*

ADJECTIVE-HEADINGS

In general, a noun or a substantive phrase should be selected for the heading, but when an adjective forms part of a name or well-known term, the entry should include it: e.g., *Alimentary canal, hereditary genius, perpetual motion,* etc.

SUBJECT-MATTER

It is not possible to formulate rules for indexing subject-matter as definitely as has already been done with names, places, etc. The judgment of the indexer and his analytical skill will be called fully into play. The effort should be to express in the index, in the clearest yet briefest form, the *idea* which the author has amplified in his text. As an aid to the nature and form of the entries, a page of text

is shown on the opposite page, and the entries which would appear in the index from this page, are given below. This is what would be considered as a medium full index:

Bressani, Joseph, tortured by Iroquois, 73; life spared by Iroquois, 73; sent to Fort Orange, 73; ransomed by Dutch, 73; sent to Rochelle, 73.

Dutch, the, ransom Bressani, 73.

Indian Torture, See *Torture, Indian.*

Iroquois Indians, the, torture Bressani, 73; spare Bressani's life, 73.

Jogues, Isaac, referred to, 73.

Orange, Fort, Bressani sent to, 73.

Rochelle, Bressani sent to, 73.

Torture, Indian, Bressani by the Iroquois, 73.

march of several days,— during which Bressani, in wading a rocky stream, fell from exhaustion and was nearly drowned,— they reached an Iroquois town. It is needless to follow the revolting details of the new torments that succeeded. They hung him by the feet with chains; placed food for their dogs on his naked body, that they might lacerate him as they ate; and at last had reduced his emaciated frame to such a condition that even they themselves stood in horror of him. "I could not have believed," he writes to his Superior, "that a man was so hard to kill." He found among them those who, from compassion or from a refinement of cruelty, fed him, for he could not feed himself. They told him jestingly that they wished to fatten him before putting him to death.

The council that was to decide his fate met on the nineteenth of June, when to the prisoner's amazement, and, as it seemed, to their own surprise, they resolved to spare his life. He was given, with due ceremony, to an old woman, to take the place of a deceased relative; but since he was as repulsive, in his mangled condition as, by the Indian standard, he was useless, she sent her son with him to Fort Orange, to sell him to the Dutch. With the same humanity which they had shown in the case of Jogues, they gave a generous ransom for him, supplied him with clothing, kept him until his strength was in some degree recruited, and then placed him on board a vessel bound for Rochelle. Here he

PAGE FROM PARKMAN'S WORKS. By PERMISSION LITTLE, BROWN, & CO.

RULES AND EXAMPLES

Names:

Index under the Christian name or forename:

(*a*) Sovereigns, popes, queens, princes and princesses. *Exceptions:* Greek or Roman sovereigns, princes of the French Empire.

(*b*) Persons canonized: e.g., *Thomas a Becket, Saint.*

Also make cross-reference: e.g., *Becket, Thomas a.* See *Thomas a Becket.*

(*c*) Friars required by the constitution of their order to relinquish their surname: e.g., *Paolino da S. Bartolomeo.*

Also make cross-reference under family name: e.g., *Wesdin, J.P.* See *Paolino da S. Bartolomeo.*

(*d*) Persons known only by their first names, whether or not their profession, rank or native place be added: e.g., *Michelangelo Buonarroti, Rembrandt van Rhijn.*

Cross-reference under family name is optional, dependent upon closeness of indexing.

(*e*) Oriental authors, including Jewish rabbis: e.g., *Abu Bakr ibn Badr.*

This rule has many exceptions. Some Oriental writers are known and should be entered under other parts of their name than the first, as "*Abu-l-Kasim, Khalaf ibn Abbas,*" *Firdusi, Abul Kasim,* etc., *known as,* or under some appellation as "*al-Masudi,*" "*at-Tabari.*"

In Arabic names, the words of relationship *Abu* (father), *Umm* (mother), *Ibn, Bin* (son), *Ahu* (brother), though not to be treated as names by themselves, are yet not to be disregarded. They form a name in conjunction with the word following (e.g., *Abu Bakr*), and determine the alphabetical place of the entry. But the article *al* (changed by assonance to *ad-, ar-, as-, at-, az-,* according to the letter it precedes) is neglected (al- *Masudi*).

In all Oriental names, the indexer must be careful not to take titles, as *Emir*, *Bey*, *Pasha*, *Sri*, *Babu*, *Pundit*, for names.

In regard to East Indian names, Dr. Feigl gives the rule: If there are two names, enter under the first, which is the individual name, with a cross-reference from the second; if there are three or more, enter under the third, which is the family name, with a cross-reference under the first or individual name; the second may be neglected.

Index under the surname:

(*a*) In general, all persons not included under previous rules.

In a few cases, chiefly of artists, a universally-used sobriquet is to be taken in place of the family or forename, as *Tintoretto* (whose real name was Giacomo *Robusti*). Similar cases are *Canaletto* (Antonio *Canale* and also B. *Belotto*), *Correggio* (Ant. *Allegri*), *Garofalo* (Benvenuto Piero *Tisi*), Il *Sodoma* (Giov. Ant. *Bazzi*), *Spagnoletto* (Jusepe *Ribera*, now however oftener called *Ribera*), *Uccello* (Paolo *Doni*). Always cross-reference from the family name.

(*b*) In particular, ecclesiastical dignitaries: e.g., *Kaye*, John, Bishop of Lincoln. *Lincoln*, John, Bishop of. See *Kaye*.

Bishops usually omit their family name, canons their forename: e.g., *Canon Liddon*, *Bishop of Ripon*, *Henry Edward*, *Archbishop of Westminster*, i.e., *H. E. Manning*. Care must be taken not to treat Canon as a forename or Edward as a family name.

(*c*) Married women, using the known form:

Wives often continue writing, and are known in literature only under their maiden names (as *Miss Freer* or *Fanny Lewald*), or after a second marriage retain for literary purposes the first husband's name. Enclose the maiden name in parenthesis: e.g., *Ward*, *Mrs. Elizabeth* (*Phelps*). Use the form *White*, *Mrs.*

Julia Charlotte, wife of J. C., when the husband's name is used: e.g., *Hopkins, Mrs Sarah (Drake) Garretson. Stowe, Mrs. Emily Howard (Jennings). Soyaux, Frau Frieda (Schanz). Gasparin, Valérie (Boissier) Comtesse de.*

Women known under their husbands' names are to be entered as follows: *Hinkson, Mrs. Katherine (Tynan), Mrs. H. A. Hinkson.* Cross-reference to be made from the latter form.

Index under the highest title:

British and foreign noblemen, with cross-reference from earlier titles by which they have been known, and, in the case of British noblemen, from the family name: e.g., *Chesterfield, 4th Earl of (Philip Dormer Stanhope). Chesterfield, 5th Earl of (Philip Stanhope).* Cross-reference from *Stanhope. Saint-Simon, Louis de Rouvroi, Duc de.*

Authors should be put under their names. The definition of a name is "that by which a person or thing is known." Noblemen are known by their titles, not by their family names.

In the few cases in which the family name [1] or a lower title is decidedly better known, index under that and cross-reference from the title: e.g., *Francis Bacon, Baron Verulam; Robert Curzon, 14th Baron Zou-*

[1] The British Museum enters British noblemen under the family name. The reasons for entry under the title are that British noblemen are always so spoken of, and always sign by their titles only. The reasons against it are that the founders of noble families are often as well known — sometimes even better — by their family name as by their titles (e.g., *Charles Jenkinson* afterwards *Lord Liverpool, Sir Robert Walpole,* afterwards *Earl of Oxford*); that the same man bears

che; John Napier, Baron of Merchiston; Horace Walpole, 4th Earl of Oxford; likewise the military nobles and princes of the French Empire: e.g., *Lucien Bonaparte, Prince de Canino; McMahon, Duc de Magenta.*

Englishwomen's titles-of-honor are to be treated by the following rules. In the matter of titles an Englishwoman in marrying has everything to gain and nothing to lose. If she marries above her own rank she takes her husband's title in exchange for her own, if below her own rank she keeps her own title.

---

different titles in different parts of his life (thus Philip Stanhope published his "History of England from the Peace of Utrecht" as Lord Mahon, and his "Reign of Queen Anne" as Earl Stanhope; that it separates members of the same family (Lord Chancellor Eldon would be under *Eldon* and his father and all his brothers and sisters under the family name *Scott*), and brings together members of different families (thus the earldom of Bath has been held by members of the families of Shaunde, Bourchier, Granville, and Pulteney, and the family name of the present Marquis of Bath is Thynne), which last argument would be more to the point in planning a family history. The same objections apply to the entry of French noblemen under their titles, about which there can be no hesitation. The strongest argument in favor of the Museum rule is that it is well-established, and that it is desirable that there should be some uniform rule.

(*a*) The wife of a peer takes her husband's style.

That is, she is Baroness, Viscountess, Marchioness, etc. In indexing, say *Brassey, Annie (Allnutt), Baroness;* not *Brassey, Annie (Allnutt), Lady.*

(*b*) The wife of a knight or baronet is *Lady.* Whether this title precedes or follows her forename depends upon whether she had a title before her marriage.

That is, if Lady Mary Smith marries Sir John Brown (either knight or baronet), she is *Lady Mary Brown,* also if Hon. Mary Smith marries Sir John Brown (knight or baronet) she is *Lady Mary Brown;* but if Miss Mary Smith marries Sir John Brown (knight or baronet), she becomes *Mary, Lady Brown.*

(*c*) A maid of honor retains her *Hon.* after marriage, unless, of course, it is merged into a higher title.

Thus, if she marries a baronet she is the *Honble Lady Brown;* if a peer, the *Lady So and So.* In either case as though she had been a peer's daughter.

(*d*) The wife of an earl's (or higher peer's) younger son is never the *Honble Lady;* if she used the *Lady* before marriage in her own right she does not, of course, add anything by such marriage, but the wife of a younger son of a lower peer than an earl is *Honble Mrs.* (not *Lady*) — the younger children of all peers using, of course, the family name, with or without their forenames, according to their rank.

(*e*) If the lady to whom the title *Hon.* belongs in virtue of her father's rank marries a commoner, she retains her title, becoming *Hon. Lady* if she marries a knight or baronet, and *Hon. Mrs.* if her husband has no title.

None of these courtesy titles is inherited by the children of those who bear them, the third generation of even the highest peer being simply commoners unless raised in rank by marriage or merit.

(*f*) The title *Lady* belongs to daughters of all noblemen not lower than earl.

(*g*) The title *Hon.* belongs to daughters of viscounts and barons; also to an untitled woman who be-

comes a maid-of-honor to the Queen, and this title is retained after she leaves the service. If a woman who has the title *Lady* becomes maid-of-honor she does not acquire the title *Hon.*

Index compound names according to the usage of the author's fatherland, though if it is known that his practice differs from this usage, his preference should be followed. Compound names then go:

(*a*) If English, under the last part of the name, when the first has not been used alone by the author: e.g., *Gould, Sabine Baring-;* but *Halliwell (afterwards Halliwell-Phillipps), J. O.,* and *Locker (afterwards Locker-Lampson),* because they are well-known under the first names.

(*b*) If foreign, under the first part.

Both such compound names as *Gentil-Bernard* and such as *Gentil de Chavagnac.* There are various exceptions, when a name has been more known under the last part, as *Fénelon,* not *Salignac de Lamothe Fénelon; Voltaire,* not *Arouet de Voltaire; Sternberg,* not *Ungern-Sternberg.* Moreover, it is not always easy to determine what is a compound surname in French. Cross-references are necessary whichever way one decides each case, especially when the second part of a foreign compound name has been used alone, as *Merle d'Aubigné* (index under *Merle* with a cross-reference from *Aubigné*).

In French, a forename is sometimes joined to a surname by a hyphen. In such cases make the entry under the family name, with a cross-reference from the forename: e.g., entry, *Rochette, Désiré Raoul;* cross-reference, *Raoul-Rochette, Désiré.* See *Rochette.*

(*c*) In foreign compound names of women also, although the first part is usually the maiden name and the second the husband's name, the entry should

generally be under the first, with a cross-reference from the second[1]: e.g., *Rivé-King*, with cross-reference from *King, born Rivé.*

Index surnames preceded by prefixes:

(*a*) In French and Belgian, under the prefix when it is or contains an article, *Le, La, L', Du, Des;* under the word following when the prefix is a preposition, *de, d'*: e.g., *Des Essarts, Du Cange, La Fontaine, Le Sage, L'Estoille;* but *Charlevoix, P. F. X. de; Estrées, Mme d'.*

La and *Le* are often, *Des* is usually, and *Les* is almost without exception printed as one word with the name following, as *Lafontaine, Lesage, Lesdiguières; de* and *d'* are sometimes so printed; when they are, enter under the *D*: e.g., *Debucourt, Decamps, Delisle;* but *Bucourt, A. de, Camps, C. de, Lisle, J. de.*

(*b*) In English, under the prefix, no matter from what language the name is derived, with cross-references when necessary: e.g., *De Quincey, Van Buren.*

(*c*) In all other languages, under the name following the prefix, with cross-references whenever the name has been commonly used in English with the prefix, as *Del Rio, Vandyck, Van Ess:* e.g. *Gama, Vasco da. Goethe, J. W. von.*

But when the name is printed as one word, entry is made under the prefix, as *Vanderhaeghen.*

(*d*) Naturalized names with prefixes are to be treated by the rules of the nation adopting them.

Thus German names preceded by *von*, when belonging to Russians, are to be entered under *Von*, as this is the Russian custom. So when Dutch names compounded with *van* are adopted into French or English (as *Van Laun*) the *Van* is treated as part of the family name.

Prefixes are *d', de, de La* (the name goes under *La*

---

[1] See page 109.

not *de*), *Des, Du, L', La, Le, Les, St, Ste* (to be arranged as if written *Saint, Sainte*), *da, dal, dalla, dalle, dai, dagli, del, della, delle, dei* (*dė* or *de*), *degli, da, dos, das, ten, ter, thor, Van, vander, van't, ver, am, auf, auf'm, aus, aus'm, in, im, von, vom, zu, zum, zur, A', Ap, O', Fitz, Mac* (which is to be printed as it is in the title, whether *M'*, or *Mc*, or *Mac*, but to be arranged as if written *Mac*).

Index names of capes, lakes, mountains, rivers, forts, etc., beginning with *Cape, Lake, Mt.*, etc., under the word following the prefix, but when the name is itself used as a prefix, do not transpose *Cape*, etc., nor in such names as *Isle of the Woods, Isles of Shoals;* but there is more reason for writing *France, Isle de; Man, Isle of; Wight, Isle of:* e.g., *Cod, Cape; George, Lake; Washington, Mt.; Moultrie, Fort;* but *Cape Breton Island.* When the name of a fort becomes the name of a city, of course the inversion must be abandoned, as *Fort Wayne.*

Forenames are to be used in the form employed by their owners, however unusual, as *Will Carleton, Sally* (*Pratt*) *McLean, Hans Droysen, Fritz Reuter.*

Give names of places in the English form. (Cross-reference from the vernacular, if necessary): e.g., *Munich* not *Muenchen* or *München, Vienna* not *Wien, Austria* not *Oesterreich.*

But if both the English and the foreign forms are used by English writers, prefer the

foreign form: e.g., *Dauphiné* rather than *Dauphiny*. .

Use the modern name of a city and cross-reference to it from the ancient, provided its existence has been continuous and there is no doubt as to the identity.

Distinctive epithets are to be in the same language as the name: e.g.,

Kniaz, fürst von, Freiherr zu, duc de Magenta, Bishop of Lincoln, évêque de Meaux; but *Emperor of Germany, King of France,* not *kaiser* and *roi,* when names of sovereign princes are given in English. Treat in the same way patronymics habitually joined with a person's name; as, *Clemens Alexandrinus.*

Prefixes (i.e., titles which in speaking come before the name), as *Hon., Mrs., Rev.,* etc., should in the heading be placed before the Christian name (as *Smith, Capt. John*), and suffixes as *Jr., D.D., LL.D.,* after it (as *Channing, James Ellery, D.D.*).

Hereditary titles generally follow the Christian name, as *Derby, Thomas Stanley, 1st earl of;* but British courtesy titles (i.e., those given to the younger sons of dukes and marquesses) precede, as *Wellesley, Lord Charles (2d son of the Duke of Wellington).* In other languages than English, French, and German the title usually precedes the forename; as, *Alfieri, Conte Vittorio.* Occasionally a French nobleman uniformly places his title before his forenames; as, *Gasparin, Comte Agénor de.*

Lord should be replaced by the exact title in the names of English noblemen: e.g., Lord Macaulay should be entered as *Macaulay, 1st baron.* *Lord* in the

title of Scotch judges follows the family name; as, *Kames, H. Home, afterwards Lord.*

The title Baronet is given in the form *Scott, Sir Walter, bart.*

Patronymic phrases, as *of Dedham,* follow all the names; but they must immediately follow the family name when they are always used in close connection with it, as *Girault de St. Farjeau, Eusèbe;* similarly *aîné, fils, jeune,* as *Dumas fils, Alexandre; Didot fils, Ambroise.* Latin appellatives should not in general be separated from their nouns by a comma; as, *Caesar Heisterbacensis.*

The name of a king's wife should be written thus: *Charlotte, Queen, consort of George III of England. Anne Boleyn Queen, 2d consort of Henry VIII of England.*

Countries and places:

Index under countries or places important events relating to them: e.g., *Montreal, Cartier's description of houses at.* Also make reference under name: e.g., *Cartier, description of houses at Montreal.*

Enter congresses of several nations under the name of the place of meeting (as that usually gives them their name), with cross-references from the nations taking part in them, and from any name by which they are popularly known: e.g., the *Congress of London, of Paris, of Verona, International Peace Congress at the Hague.*

Enter treaties under the name of each of the contracting parties, with a cross-reference from the name of the place of negotiation,

when the treaty is commonly called by that name, and from any other usual appellation: e.g., treaty of *Versailles*, *Barrier* treaty, *Jay's* treaty.

Parties and sects:

Enter the official publications of any political party or religious denomination or order, under the name of the party, or denomination, or order: e.g.,

Platforms, manifestoes, addresses, etc., go under *Democratic Party*, *Republican Party*, etc.

Confessions of faith, creeds, catechisms, liturgies, breviaries, missals, hours, offices, prayer books, etc., go under *Baptists*, *Benedictines*, *Catholic Church*, *Church of England*, *Friends*, etc.

That part of a body which belongs to any place should be entered under the name of the body, not the place: e.g., *Congregationalists in New England*, *Congregationalists in Massachusetts*, not *New England Congregationalists*, *Massachusetts Congregationalists*. But cross-references must be made from the place (indeed in cases like *Massachusetts Convention*, *Essex Conference*, it may be doubted whether those well-known names should not be the headings).

Enter corporations and quasi corporations, both English and foreign, under their names as they read, neglecting an initial article or serial number when there is one.

Enter orders of knighthood, both those of medieval times and their honorary modern equivalents, under the significant word of the English title: e.g., *Garter, Order of*

the; Malta, Knights of; Templars, Knights; Teutonic Order; Freemasons. But the American Knights Templars, being merely a division of the Freemasons, belong under *Freemasons;* so of other regular masonic bodies.

The colleges of an English university and the unnamed professional schools of an American university go under the university's name. Such professional schools, if they have a distinctive name, particularly if at a distance from the university, or for any other reason less closely connected with it, go under their own name: e.g., *Oxford University, Magdalen College; Harvard University, Veterinary School;* but *Barnard College, Columbia University; Radcliffe College, Harvard University; Sheffield Scientific School of Yale University.*

College libraries go under the name of the college: e.g., *Harvard College, University Library.* But the Bodleian Library may be put under *Bodleian.*

Local college societies go under the name of the college; intercollegiate societies and Greek letter fraternities under their own names: e.g., *ΦΒΚ A, of Harvard.*

Alumni and Alumnæ associations go under the name of the school or college: e.g., *Harvard Alumni Association of New York.*

Schools supported by public taxation go

under the name of the city or town maintaining them, whether they have an individual name or not.

When a corporation is much less known by the first words of its name than by a later part, enter under the later part: e.g., *Christian Endeavor, Young People's Society of.*

Enter guilds under the name of the trade: e.g., *Stationers Company*, not *Master and Keepers or Wardens and Commonality of the Mystery and Art of Stationers of the City of London*, which is the corporate title.

Enter bodies whose legal name begins with such words as *Board, Corporation, Trustees* under that part of the name by which they are usually known: e.g., Trustees of the *Eastern Dispensary;* President and Fellows of *Harvard College;* Proprietors of the *Boston Athenæum;* Contributors to the *Asylum for the Relief of Persons Deprived of their Reason.* Cross-reference from the first word of the legal name.

Enter the name of a firm under the family name rather than the forename, and do not fill out the forenames: e.g., *Friedlander und Sohn, Raphael,* not under *Raphael; Stokes, F. A. Co.*, not *Stokes, Frederick A. Co.*

The consulter is much more likely to remember the family than the Christian name. Whether the Christian name is written at the end or thus, *Town (John)*

and *Bowers* (*Henry*), all firms should be arranged after all the other entries of the first family name, i.e., *Friedlander und Sohn* after all the *Friedlanders*.

This rule might be extended to include corporations, colleges, libraries, etc., whose legal names include forenames. Entry under a forename, as *Silas Bronson Library*, and especially under initials, as *T. B. Scott Public Library*, is awkward. But the public habit is not yet sufficiently settled to justify an exception.

Enter the universities of the European continent and of Central and South America under the name of the place; all other societies under *Königliche, Herzogliche*, etc.

Cross-reference from the first word in the university names and from the place of societies.

A few learned academies, commonly called by the names of the cities where they are established, may be entered under the place with a cross-reference from the name. These are *Berlin, Göttingen, Leipzig, Lisbon, Madrid, Munich, St. Petersburg, Vienna.*

Enter national libraries, museums, and galleries, as well as libraries, museums, and galleries instituted or supported by a city, under the place, provided they have not a distinctive name.

Example of place: *Paris Bibliothèque Nationale. Boston Public Library.*

Example of name: *Berkshire Athenæum; Boston Athenæum; British Museum; Forbes Library; Marucceliana, Biblioteca; Reuben Hoar Public Library.*

Enter observatories under the name of the place: e.g., *Greenwich, Observatory. Pulkowa, Sternwarte;* except that:

(*a*) University observatories go under the university: e.g., *Harvard College. Astronomical Observatory, at Cambridge.* (Cross-reference from *Cambridge.*)

(*b*) Any observatory having an individual name may go under that: e.g., *Lick Observatory, Yerkes Observatory.*

Enter expositions under the place where they were held: e.g.,

Buffalo, Pan-American Exposition, 1901; *Chicago, World's Columbian Exposition*, 1893; *New Orleans, World's Industrial and Cotton Centennial Exhibition*, 1884–85; *Philadelphia, Centennial Exhibition*, 1876.

Cross-reference from an individual name.

Enter American State universities and State historical, agricultural and medical societies, whether supported by the State or not, under the name of the State, unless they are better known by a distinctive name. The State's name usually enters into the name of these societies and they are known outside of the State by its name. Cross-reference when necessary.

Enter churches under the name of the place.

Single churches have usually been entered under the place, a practice which arose in American indexes from our way of naming churches "The First Church in ——," "The Second Church of ——," etc., and applies very well to a majority of English churches, whose name generally includes the name of the parish. It is more in accordance with indexing principles to limit the local entry of churches to *First Church*, etc., and those which have only the name of the town or parish, and to put all others (as *St. Sepulchre's, St. Mary*

Aldermansbury) under their names, as they read, and to treat convents and monasteries in the same way; but the convenience of having a single definite rule has been held to outweigh in this case the claims of consistency.

The parishes of London (as *Kensington, Marylebone, Southwark*), like the parts of Boston (*Dorchester, Roxbury*, etc.), or of any other composite city, would be put under their own names, not under the name of the city.

A few cathedrals generally known by some other name may be entered under it: e.g., *St. Paul's, London; Notre Dame, Paris; St. Peter's, Rome; St. Sophia, Constantinople.*

Put monasteries and convents, like churches, under the place, unless better known by the name.

National banks designated merely by number (as *First National Bank of Boston*) go under the name of the place.

Young men's Christian associations, mercantile library associations, and the like, should have local entry.

Private schools having no distinctive name go under the name of the proprietor.

Private libraries, galleries and museums go under the name of the proprietor.

Buildings are for the most part provided for in the above rules, as museums, galleries, libraries, churches, etc. Any others should be entered under their names, with a cross-reference from the city.

Headings like *Charles*, *George*, *Henry*, when very numerous, must be divided into classes, in this order: Saints, Popes, Emperors, Kings, Princes, and Noblemen, others. The Saints are sub-arranged by their usual appellatives, the Popes by their number, Sovereigns and Sovereign princes in alphabetical order of countries, and under countries numerically. Other persons are sub-arranged by their usual appellatives, neglecting the prepositions:[1] e.g.,

Peter, Saint.
Peter, Pope.
Peter, the Great, Emperor of Russia.
Peter II, of Aragon.
Peter III, of Aragon.
Peter I, of Portugal.
Peter, Duke of Newcastle.
Peter, of Groningen, enthusiast. See *Pieter*.
Peter, John Henry.
Peter, Lake.
Peter, Mt.
Peter-Hansen, Erik.
Peter Lewis, a true tale.

When there are two appellatives coming in different parts of the alphabet, cross-reference from the rejected one, as *Thomas Cantuariensis*. See *Thomas Becket*.

Arrange in two alphabets names that differ slightly in spelling and come close together in the alphabet: e.g.,

Brown and *Browne*, and the French names beginning with *Saint* and *Sainte*. As readers may not always know the spelling of the author's name, cross-references should be made: e.g., *Brown*. See also *Browne*.

---

[1] So that *Thomas de Insula* and *Thomas Insulanus* may not be separated.

Arrange by the forename headings in which the family name is the same.

No attention is to be paid to prefixes, as *Bp.*, *Capt.*, *Dr.*, *Hon.*, *Sir*, *Fräulein*, *Miss*, *Mlle.*, *Mme.*, *Mrs.*, or to suffixes, as *D.D.*, *F.R.S.*, *LL.D.*, etc.

When the forenames are the same, arrange chronologically.

No attention is to be paid to the titles *Sir*, etc.: e.g., *Bart, T. L.*, comes before *Bart, Thomas*, for the same reason that *Bart* comes before *Barta*.

Forenames not generally used should be neglected in the arrangement.

When an author is generally known by one of several forenames he will be looked for by that alone, and that alone should determine the arrangement. The form should be *Harte, Bret* (in full *Francis Bret*), or *Harte, Bret* (i.e., *Francis Bret*).

Make cross-references whenever the omission of a name will change the alphabetical arrangement, as from *Müller, F. Max*, to *Müller, Max.*

When there are two names exactly the same, add dates if available: e.g., *Franklin, John* (*d. 1759*); *Franklin, John* (*d. 1863*).

If an author uses both the shorter and the longer forms in different works, and yet is decidedly better known by the shorter, arrange by that.

Arrange a nobleman's title, under which entry is made, and the name of a bishop's

see, from which reference is made to the family name, among the personal names, not with the places: e.g.,

London, Alfred.
London, David, bp. of.
London, John.
London, Conn.
London, Eng.
not *London*, John.
London, David, bp. of.
London, Conn.
nor *London*, John.
London, Conn.
London, David, bp. of.
London, Eng.

Danby, John.
Danby, Thomas *Osborne*, earl of.
Danby, Wm.
Danby, Eng.
Holland, C.
Holland, 3d baron (H: R. Vassal Fox).
Holland, 4th baron (H: E. Vassal Fox).
Holland (the country).

The possessive case singular should be arranged with the plural: e.g.,

Bride of Lammermoor.
Brides and bridals.
Bride's choice.

Boys' and girls' book.
Boy's King Arthur.
Boys of '76.

Arrange Greek and Latin personal names by their patronymics or other appellatives: e.g.,

Dionysius.
Dionysius Areopagita.

Dionysius Chalcidensis.
Dionysius Genuensis.

Arrange English personal and place names compounded with prefixes as single words; also those foreign names in which the prefix is not transposed: e.g.,

Demonstration.
De Montfort.
Demophilus.
De Morgan.
Demosthenes.

Other such names are *Ap Thomas, Des Barres, Du Chaillu, Fitz Allen, La Motte Fouqué, Le Sage, Mac Fingal, O'Neal, Saint-Réal, Sainte-Beuve, Van Buren.*

This is the universal custom, founded on the fact that the prefixes are often not separated in printing from the following part of the name. It would, of course, be wrong to have *Demorgan* in one place and *De Morgan* in another.

Arrange proper names beginning with *M'*, *Mc*, *St.*, *Ste.* as if spelled *Mac*, *Saint*, *Sainte.*

Because they are so pronounced. But *L'* is not arranged as *La* or *Le*, nor *O'* as if it stood for *Of*, because they are not so pronounced.

Arrange compound names of places as separate words, except those beginning with prefixes: e.g.,

New, John.
New Hampshire.
New legion of Satan.
New Sydenham Society.
New York.
Newark.
Newfoundland.
Newspapers.

not *New*, John.
New legion of Satan.
Newark.
Newfoundland.
New Hampshire.
Newspapers.
New Sydenham Society.
New York.

Arrange personal names compounded of two names with or without a hyphen after

the first name, but before the next longer word: e.g.,

Fonte, Bart. de.
Fonte Resbecq, Auguste.
Fontenay, Louis.
Fontenay Mareuil, François.

Arrange names of societies as separate words.

See *New Sydenham Society* in the list above.

Arrange hyphened words as if separate: e.g.,

Happy home.
Happy-Thought Hall.
Happy thoughts.
Home and hearth.
Home rule.
Homely traits.
Homer.
Sing, pseud.
Sing, James.
Sing, James, pseud.
Sing-Sing Prison.
Singapore.
Singing.
Grave and Reverend Club.
Grave County.
Grave Creek.
Grave-digger.
Grave-mounds.
Grave objections.
Grave de Mézeray, Antoine.
Gravel.
Gravestone.
Graveyard.
Out and about.
Out in the cold, a song.
Out-of-door Parliament.
Outer darkness, The.

Arrange pseudonyms after the corresponding real name: e.g.,

Andrew, pseud.
Andrew, St.
Andrew, St., pseud.
Andrew, John.
Andrew, John, pseud.
Andrew, John Albion.

Arrange incomplete names by the letters. When the same letters are followed by different signs, if there are no forenames, arrange in the order of the complexity of signs; but if there are forenames, arrange by them: i.e., put a dot before a line, a

line before a star (three lines crossing), etc.: e.g.,

Far from the world.
Far. . .
Far ***

Far, *** B. F.
Far. . ., J. B.
Farr, John.

The arrangement of title-entries is first by the heading words; if they are the same, then by the next word; if that is the same, by the next; and so on. Every word, articles and prepositions included, is to be regarded, but not a transposed article: e.g.,

Uncovenanted Mercies.
Under a Cloud.
Under the Ban.
Under the Greenwood Tree; a novel.

Under the Greenwood Tree; a poem.
Under Which King.
Undone Task, The.
Undone Task Done.[1]

It makes no difference whether the words are connected with one another in sense or not; the searcher should not be compelled to think of that. Let the arrangement be by words as ordinarily printed. Thus *Home Rule* is one idea but it is two words, and its place must be determined primarily by its first word *Home*, which brings it before *Homeless*. If it were printed *Homerule* it would come after *Homeless*. Similarly *Art Amateur* is one phrase, but as the first word *Art* is followed by a word beginning with *am*, it must come before *Art* and *Artists*, although its parts are more closely connected than the parts of the latter phrase.

The French *d'* and *l'* are not to be treated as part of the following word: e.g.,

[1] Here the transposed *The* is non-existent for the arranger.

Art d'économiser.	not *Art de faire.*
Art d'être grandpère.	*Art de linguistique.*
Art d'instruire.	*Art de l'instruction.*
Art de faire.	*Art d'économiser.*
Art de l'instruction.	*Art des mines.*
Art de linguistique.	*Art d'être grandpère.*
Art des mines.	*Art digne.*
Art digne.	*Art d'instruire.*

Arrange titles beginning with numeral figures as if the figures were written out in the language of the rest of the title: e.g.,

100 deutscher Männer — Ein hundert deutsche Männer; 1812 — Mil huit cent douze.

Arrange abbreviations as if spelled in full, but elisions as they are printed: e.g.,

Dr., *M.*, *Mlle.*, *Mme.*, *Mr.*, *Mrs.*, *St.*, as *Doctor*, *Monsieur*, *Mademoiselle*, *Madame*, *Mister*, *Mistress*, *Saint.*

But *Who'd be a king?*
Who killed Cock Robin?
Who's to blame?

Care must be taken not to mix two subjects together because their names are spelled in the same way.

Thus *Grace* before meals, *Grace* of body, *Grace* the musical term, and *Grace* the theological term, must be four distinct headings.

GLOSSARY OF TERMS

NOTE. — *(b) Signifies terms used in connection with binding only. (c) Terms usually employed in connection with the composing-room. (e) Terms used in engraving. (el) Terms used in electrotyping. (g) Terms used with general significance. (p) Terms used in connection with presswork.*

Accents *(g)*. — Small marks placed over, under, or through particular letters, used to indicate pronunciation.

Adams Press *(p)*. — A large platen printing-machine, used for bookwork.

Agate *(c)*. — A small size of type equal to 5½ points. See *Point.*

Alignment *(c)*. — The arrangement of type in straight lines, also the adjustment of the lines of type so that their ends appear in line, vertically.

All-along *(b)*. — In sewing a book, when the thread is passed from kettle-stitch to kettle-stitch, or from end to end in each sheet, it is sewed all-along.

Alley *(c)*. — The floor space between stands where compositors work.

American Russia *(b)*. — See *Cowhide.*

Antique Type *(c)*. — Fonts of type of an old or medieval character. The lines of all the characters are nearly uniform as to thickness; the corners square and bold.

Aquatint *(e)*. — A peculiar style of etching on copper or steel in imitation of drawings in sepia or India ink.

Arabic Numbers *(c)*. — The numeral figures as distinguished from Roman characters.

Art Canvas *(b)*. — A book cloth known both as Art Canvas and Buckram.

Art Work *(e)*. — See *Retouching.*

Ascending Letters *(c)*. — Letters that ascend to the upper shoulder of the type body; as, *b, d, f, h, l,* etc.

Author's Proof *(c)*. — Proof sent to the author for inspection and approval.

Azure Tools *(b)*. — Used in binding, where the heavy and wide marks, instead of being a solid mass, are made with horizontal lines.

Backing *(b)*. — The process of forming the back in preparing the book for the cover or case, commonly called Rounding and Backing. It is done in three ways; viz. (1) by hand with a hammer, (2) by a hand rounding-and-backing machine, (3) by a steam- or electric-driven machine.

Backing Up (*p*). — Printing the second side of a sheet.

Band Driver and Nippers (*b*). — Tools used in forwarding, to correct irregularities in the bands of flexible backs.

Bands (*b*). — The cords on which the sheets of a volume are sewed. When sewed "flexible," the bands show on the back of the book; when bands are let in the back by sawing grooves, narrow strips of leather are glued across the back to look like raised bands.

Bank (*c*). — A high table or bench with a sloping top; when used for type only it is called a *standing galley*.

Basket Cloth (*b*). — This is a fancy weave of cloth, of construction similar to the weaving of wickerwork baskets. It is a novelty binding.

Bastard-Title (*c*). — The title of a book printed upon a page by itself and preceding the regular title-page.

Battered (*c*). — Type, electrotype, or engraving accidentally injured.

Bead (*b*). — An old-time term meaning the head-band, *q. v.*

Bearers (*p*). — Strips of metal or wood, type-high, made up with type to sustain impression while proving, or to bear off the impression on light parts, and to carry the rollers evenly over a form in printing.

(*c*). — Type-high pieces of metal placed around pages or forms to be electrotyped, to prevent injury to the face of the type or the plates in the subsequent processes, and cut away from the plates before printing.

Bed (*p*). — The flat part of a press upon which the type or form is placed. The part on which the sheet is placed is called the platen, or the cylinder.

Benday Plates (*e*). — Plates made by laying shaded tints on copper or zinc, and etching them to produce colors or combination of colors when printed.

Beveled Sticks (*c*). — Strips of furniture wider at one end than the other; they are used with wooden quoins in locking up on galleys and in chases.

Bible India Paper (*g*). — The thinnest paper made for books, formerly only made in England and Italy; now made in America. A very high-grade stock. See *Oxford Bible Paper*.

Binder (*b*). — A temporary cover for periodicals and pamphlets, usually arranged so that it may be taken off and attached to subsequent copies of a publication. A bookbinder.

Black Letters (*c*). — A style of letter or type characterized by black face and angular outlines. It was designed by the early printers from a current form of manuscript letter.

Blank (*g*). — A page upon which no printing appears.

Blank Books (*b*). — Applied to a large variety of books which are bound with blank leaves, or leaves having ruled lines and little or no printing: account books, memorandum books, ledgers, etc.

Blanking (*b*). — Term employed in reference to stamping. Impression made on cloth or leather by heated brass die.

Bleed (*b*). — When the margins of a book or a pad of printed sheets

have been trimmed so as to cut into the printing, they are said to bleed.

Blind Tooling or Stamping (*b*). — Impressions of finisher's tools or book-dies without ink or gold-leaf. Sometimes called *antique*.

Blocking Press (*b*). — A stamping press for impressing blocks or dies on covers.

Blocks (*c*). — The wood or metal bases on which electrotypes and engravings are mounted.

(*p*). — Mechanical devices used on printing-presses for the purpose of holding plates in their proper positions in the form.

Board Papers (*b*). — The part of the end-papers pasted on the board covers.

Boards (*b*). — Applied generally to many kinds of heavy card-board. A book with stiff sides covered with paper of any color is said to be bound in paper boards.

Bock Morocco (*b*). — A term given to a leather made of Persian sheepskin, finished in imitation of morocco.

Bodkin (*c*). — A sharp tool, like an awl, used for picking out letters from a body of set type, when making corrections.

Body (*c*) .— The shank of a type as determining its size.

Bold-face (*c*). — A heavy-faced type, used for contrast. It is also known as *Full-face*.

Bolt (*b*). — The closed ends of leaves of an uncut book which presents a double or quadruple fold.

Book Cloth (*b*). — Cloth used for making covers or cases for books. It is made by special processes and in many different grades and patterns. See also *Cloths*.

Borders (*c*). — Ornamental characters cast in type, the pieces being adjustable in lines, or designs to surround pages, panels, etc.

Bourgeois (*c*). — The old-style name of a size of type equal to 9-point.

Boxes (*c*). — The small compartments of a type case.

Box-head (*c*). — A column heading in a ruled table. Any heading enclosed in rules.

Brass Rule (*c*). — Thin strips of brass, type-high, of different thicknesses and many styles of face — used for straight lines, column rules, etc.

Brasses or Brass Boards (*b*). — Boards made for pressing books, called by these names because of the narrow brass strips on the edges by which the grooves are formed at the joints or hinges of the cases.

Brayer Roller (*c*). — A small hand roller for distributing ink.

Break-line (*c*). — A short line — the last line of a paragraph.

Brevier (*c*). — The old-style name of a size of type equal to 8-point.

Brochure (*b*). — A pamphlet, an unbound book of which the sheets are held together by sewing only.

Buckrams (*b*). — These are the heavier weaves of cloth finished like Linens. They should be used whenever the books will receive more than ordinary wear.

Buffing (*b*). — The layer of cowhide taken off in buffing or splitting the hide.

Bulk (*g*). — The thickness of a book before the covers are put on.

Bundling (*b*). — The process of pressing and tying together signatures or folded-and-gathered books for the purpose of (1) ejecting air and making them solid, (2) for convenience in handling.

Burnished Edges (*b*). — Edges which, after being colored, are made smooth and bright by a tool especially made for polishing the surface.

C Pattern (*b*). — Embossing on book cloth of small, pebble-shaped figures, scarcely larger than the head of a pin.

Cabinet (*c*). — A frame for holding type cases.

Calendered Paper (*g*). — See *Super-calendered Paper.*

Calf (*b*). — Leather made of the skin of a calf. It has a smooth, uniform surface.

Cameo Paper (*p*). — A dull-surface coated paper on which most artistic effects may be secured in printing from halftone plates.

Canceled Matter (*c*). — Set-up type or plates which have been suppressed or *killed.*

Cancels (*b*). — Printed leaves containing errors, which have to be cut out and replaced with corrected pages.

Cap (*c*). — An abbreviation of Capital. Caps and Small Caps are contained in the upper case, and are called upper-case letters.

Caps (*b*). — Paper coverings used to protect the edges while a book is being covered and finished Also the leather covering the headband.

Caption (*g*). — The title-line placed below an illustration.

Caret (*c*). — A sign or mark used in proofreading and writing to show that a letter or word has been omitted.

Case (*b*). — The cover of a cloth-bound book.

(*c*). — A shallow, open wooden tray, divided into small compartments, in which the types are placed.

Case Binding (*b*). — A method of binding books in which the case or cover is made separately and afterwards fastened upon the book.

Cast Proof (*c*). — See *Foundry Proof.*

Catch Word (*c*). — A word placed under the end of the last line on the page of some old-time books, the word being the same as the first word on the next page; a "carry over" or direction word.

Center Tools (*b*). — Tools cut for ornamentation of center of panels and sides of book covers.

Chase (*c*). — The iron frame in which type and other matter is locked up for the press, or for sending to foundry.

Chased Edges (*b*). — See *Goffered Edges.*

Circuit Edges (*b*) — Bibles and prayer-books are sometimes bound with projecting covers turned over to protect the edges. These are circuit or divinity edges.

Clarendon Type (*c*). — A bold-faced, condensed antique with a bold bracketed serif, used in display work.

Clasp (*b*). — A hook or catch for fastening the covers of a book together, usually at the fore-edge.

Cloth (*b*). — A stiffly sized and glazed variety of cotton or linen cloth — usually colored and decoratively embossed.

Cloth Boards (*b*). — Stiff cloth covers.

Coated Paper (*p*). — An art paper coated or covered with some mineral substance such as china clay, etc., on which halftone cuts are printed.

Collating (*b*). — Examining the signatures after a book is gathered, to see that they are arranged in correct order.

Colophon (*g*). — An emblematic device, or a note, especially one relating to the circumstances of production, as the printer's or scribe's name, place, and date, put at the conclusion of a book or manuscript.

Column Rules (*c*). — Strips of brass rule used to divide columns of type.

Combination Plates (*e*). — *Black only* — Plates made by the use of two or more halftone or line negatives, the films stripped together and printed and etched on one copper or zinc plate. *Color* — Plates made by the use of a key-plate and color plates, either halftone or line, to be printed in two or more colors.

Combs (*b*). — Instruments with wire teeth used in marbling. The colors being upon the surface, the comb is drawn across a portion in such a way that a new pattern is developed.

Common Cloths (*b*) — Before receiving the final coat of color this cloth is dyed. The thready appearance so noticeable in the linen-finished cloths is less apparent in Commons on account of the dye and extra coloring.

Composing Stick (*c*). — A flat, oblong tool, made of polished steel, in which the compositor places the type as he takes it from the case.

Composition (*c*). — That part of the work of printing which relates to typesetting, and making up.

Compositor (*c*). — One who sets type.

Copper-thin Spaces (*c*). — Very thin spaces made of copper, used in the spacing and the justification of type.

Copy (*c*). — The matter or manuscript to be set up in type by the printer.

(*e*). — Subjects to be reproduced by the engraver.

Corners (*b*). — (1) The material covering the corners of "half-bound" books, (2) the triangular tools used in gold- or blind-tooling.

Correcting (*c*). — Changing wrong words, letters, types, etc., or adding new matter in type that has been set.

Cowhide (*b*). — A thick, coarse leather made from the skin of a cow, commonly known as "American Russia" or "imitation Russia." It has a slight grain, and is tough and strong.

Cropped (*b*). — When a book has been trimmed down too much, it is said to be cropped.

Cross-bars (*c*). — The bars which divide a large chase into sections.

Crushed Levant (*b*). — Levant morocco with the grain crushed down till the surface is smooth and polished.

Cut (*g*). — An obsolete term for an engraving. See *Engraving*.

Cut-in Side Note (*c*). — A note set into the side of a page of printed matter.

Cylinder Press (*p*). — A printing-machine which gives the impression by means of a cylinder instead of a platen.

Dandy (*g*). — A roller affixed to paper-making machines. The wet web of paper carried on the endless wire of the machine passes under this roller and is pressed by it. It gives the laid or wove appearance to the sheet, and when letters, figures, or other devices are worked in fine wire on its surface it produces the effect known as water-marking.

De Luxe (*g*). — A term applied to books manufactured with superior materials, and with unusual care and expense.

Dead Matter (*g*). — Type or plates for which there is no further use.

Deckle-edges (*g*). — The rough, natural edges of hand-made paper. Deckle-edges are also formed on two edges of machine-made paper. They are poorly imitated by cutting or tearing paper.

Dedication (*g*). — An address prefixed to a literary composition, inscribed to a patron or a friend as a mark of respect or affection.

Deep Etching (*e*). — Additional etching made necessary to secure proper printing depth where this cannot be accomplished by routing, and usually caused by the use of dense black lines, or line negatives and halftone negatives being combined in one plate.

Dentelle (*b*). — A fine, tooled border resembling lacework.

Descending Letters (*c*). — Letters that descend below the type body, as *g*, *p*, *q*, etc.

Devil (*g*). — The printer's errand boy or apprentice.

Dies (*b*). — Brass, zinc, or heavy electro plates used for embossing or stamping on covers the lettering and ornamental designs.

Display (*c*). — Composition in which different styles or sizes of type are used, such as on a title-page.

Distributing (*c*). — Returning types to their respective boxes.

Divinity Calf (*b*). — A dark-brown calf binding, decorated with blind-stamping and without gilding.

Divinity Edges (*b*). — See *Circuit Edges*.

Doublé (*b*). — The ornamented inside of the cover of a book, made with tooled leather, silk, or other material. Also termed *doublure*.

Doubletone Ink (*p*). — An ink in which the linseed oil medium, ordinarily transparent, is tinted with a lighter shade of the color. When this sinks into the paper, it automatically prints a second shade.

Drop-folio (*c*). — A page number, placed at the bottom of a page.

Duck (*b*). — Often called Canvas. A heavy cotton cloth, firmly woven and smooth. It is a desirable cloth for heavy books.

Dummy (*g*). — Pages of a book put together so as to show the general format of the finished book.

Duodecimo (*g*). — When a sheet of book paper is folded in twelve leaves it is called a duodecimo or 12mo.

Duograph (*e*). — Two halftone plates made from one copy, and usually printed in black and one tint, or two shades of the same color, the two plates made with different screen angles.

Duotype (*e*). — Two halftone plates made from one copy, both from the same negative and etched differently.

Edition Work (*b*). — Books bound in large numbers, as distinguished from single books or jobbing.

Electrotype (*el*). — A replica of composed type, plates, etc., forming a printing surface. This is produced by covering an impression made from the set type, etc., in wax or similar substance, with a galvanic coating of copper which is afterwards backed up by an alloy.

Em (*c*). — The square of any type body.

Embossing (*g*). — The process of stamping leather, cloth, or paper with a plate for the purpose of producing a raised or relief effect.

Embossing Plate (*e*). — A plate cut or etched below the surface for the purpose of raising the image of the printed surface.

En (*c*). — One half the width of an em body.

Enameled Paper (*g*). — See *Super-calendered Paper*.

End-papers (*b*). — Usually known to the public as *fly-leaves*. The white or colored sheets placed by the binder at the beginning and end of a volume, one-half being pasted down upon the inside of the cover.

English (*c*). — The old-style name of a size of type equal to 14-point.

English Finish Paper (*g*). — A finished-surface paper, with a duller surface than super-calendered.

English Linen or Low Buckram (*b*). — A linen cloth, highly polished, well colored and durable.

Engraving (*g*). — A picture or design cut or etched on metal or wood.

Etching (*e*). — A process of engraving in which the plate after being varnished is smoked, and the design or drawing is then cut through the varnish, afterwards being treated with acid which eats into the exposed parts of the metal.

Extra Binding (*b*). — A trade name for the hand-sewed and hand-bound book.

Extra Cloths (*b*). — These in the plain finish and the various patterns are largely used for binding works of fiction, and are among the most expensive grades of book cloth. The fabric is heavily coated with color, entirely concealing the weave, producing a solid color surface.

Extract (*g*). — A passage taken from a book or work; a quotation, excerpt, citation.

Fanfare (*b*). — A style of binding in which there is great profusion and repetition of flowers, foliage, and other small ornaments.

Figure (*b*). — A cut or diagram inserted in printed text.

Fillet (*b*). — A cylindrical instrument upon which simple lines are engraved, used in finishing.

(*c*). — A rule with broad or broad and narrow lines.

Finisher (*el*). — A workman who performs the final operations in plate-making.

(*b*). — The workman who does hand-tooling, and performs the final operation or finishing on extra-bound books.

Finishing (*b*). — The part of a binder's work which consists in lettering and ornamenting the cover.

FL Pattern (*b*). — Embossing known as Fancy Line. A special design and very popular for diaries, blank books, and other similar lines.

Flexible (*b*). — When a book is sewed on raised bands and the sewing thread passed entirely around each band. A term applied also to the covers of the book, as for example, *full flexible* or entirely *limp* or *semi-flexible*, when a thin board or heavy paper is used in making the cover.

Floret (*c*). — A flower or leaf-shaped ornament.

Fly-Leaves (*b*). — The leaves at the beginning and end of a book. See *End-papers*.

Foil (*b*). — A special product, neither gold nor ink, used in stamping the lettering and ornamentation on covers.

Folder (*b*). — A mechanism for folding book and periodical sheets. A small flat piece of bone or ivory used in folding and in other ways. The first is more properly called a folding machine.

Folio (*g*). — A sheet of book paper of approximately 18 x 24 inches size when folded in two leaves is called a folio.

(*c*). — A page number.

Follow Copy (*c*). — Means that the compositor should follow exactly the copy supplied by the author or publisher as regards punctuation, capitals, etc.

Font (*c*). — A complete assortment of types of one size.

Footnote (*g*). — A reference or explanation at the bottom of a page. As a rule this is set in type several sizes smaller than that of the text.

Fore-Edge (*b*). — The outer side of a book.

Form (*g*). — A page or number of pages or plates locked up in a chase ready for the press.

Format (*g*). — The bibliographical term for the physical size, shape, and appearance of a book.

Forwarding (*b*) — An expression covering the operations performed in binding a book by hand up to the time when it is sent to the finisher for tooling, etc.

Foul Case (*c*). — When the type is badly mixed up in the case by distributing, the case is called *foul* or *dirty*.

Foul Proof (*c*). — A proof-sheet containing the author's corrections.

Foundry (*el*). — The department where the electrotypes are made from the types set in page form.

Foundry Proof (*c*). — A proof of the type page after it has been

corrected and is ready for an electrotype cast to be made from it. Sometimes called *Cast Proof*.

Four-color Process Plates (*e*). — Same as the three-color process (*q.v.*), with the addition of a gray or black plate.

Frame (*c*). — A stand to support the type cases when used by the compositor.

French Morocco (*b*). — A quality of Levant Morocco, having usually a less prominent grain.

Front Matter (*g*). — That which precedes the main text of a printed book; e.g., Bastard-title, title-page, contents, preface, etc.

Full Binding (*b*). — A book which is entirely covered with leather is said to be full-bound.

Full Face (*c*). — See *Bold Face*.

Full Gilt (*b*). — A book having the edges of the leaves gilded on head, front, and tail is said to be *full gilt*.

Furniture (*g*). — Pieces of wood and metal for filling blank spaces in pages, and between and around pages in a form, etc.

Galley (*c*). — The shallow tray, either all brass, or wood, brass, or zinc, made in many sizes, used to hold type after the lines have been taken from the composing stick; usually has a thin brass bottom with three perpendicular sides a little more than half an inch high.

Galley Press (*c*). — A roller apparatus for taking proofs of type while on the galley.

Galley Proof (*c*). — An impression from the type while still in the galley.

Galley Rack (*c*). — A receptacle for galleys when filled with set type.

Gathering (*b*). — Collecting the folded sheets of a book according to the order of the signatures and pagination.

Gauge (*c*). — A piece of wood or metal to determine the length of pages. Also a piece of wood, card, or metal (usually a quad) pasted to the tympan sheet as a guide to feed sheets to; a feed-guide.

Get In (*c*). — To take a word or syllable into the line by thin-spacing.

Glair (*b*). — The whites of eggs beaten up and used in finishing and gilding the edges of the leaves.

Goffered Edge (*b*). — An indented, decorative design on the edges of a book. An old fashion in bookbinding, applied to gilded or silvered edges.

Gordon Press (*p*). — A small, platen printing-machine used for job printing.

Gothic (*c*). — The simplest of all styles of type. It is without serif and evidently an imitation of the old lapidary characters of the Greeks and Romans.

Grain (*b*). — The outer side of a piece of leather from which the hair has been removed.

Great Primer (*c*). — The old-style name of a size of type equal to 18-point.

Fillet (*b*). — A cylindrical instrument upon which simple lines are engraved, used in finishing.

(*c*). — A rule with broad or broad and narrow lines.

Finisher (*el*). — A workman who performs the final operations in plate-making.

(*b*). — The workman who does hand-tooling, and performs the final operation or finishing on extra-bound books.

Finishing (*b*). — The part of a binder's work which consists in lettering and ornamenting the cover.

FL Pattern (*b*). — Embossing known as Fancy Line. A special design and very popular for diaries, blank books, and other similar lines.

Flexible (*b*). — When a book is sewed on raised bands and the sewing thread passed entirely around each band. A term applied also to the covers of the book, as for example, *full flexible* or entirely *limp* or *semi-flexible*, when a thin board or heavy paper is used in making the cover.

Floret (*c*). — A flower or leaf-shaped ornament.

Fly-Leaves (*b*). — The leaves at the beginning and end of a book. See *End-papers*.

Foil (*b*). — A special product, neither gold nor ink, used in stamping the lettering and ornamentation on covers.

Folder (*b*). — A mechanism for folding book and periodical sheets. A small flat piece of bone or ivory used in folding and in other ways. The first is more properly called a folding machine.

Folio (*g*). — A sheet of book paper of approximately 18 x 24 inches size when folded in two leaves is called a folio.

(*c*). — A page number.

Follow Copy (*c*). — Means that the compositor should follow exactly the copy supplied by the author or publisher as regards punctuation, capitals, etc.

Font (*c*). — A complete assortment of types of one size.

Footnote (*g*). — A reference or explanation at the bottom of a page. As a rule this is set in type several sizes smaller than that of the text.

Fore-Edge (*b*). — The outer side of a book.

Form (*g*). — A page or number of pages or plates locked up in a chase ready for the press.

Format (*g*). — The bibliographical term for the physical size, shape, and appearance of a book.

Forwarding (*b*) — An expression covering the operations performed in binding a book by hand up to the time when it is sent to the finisher for tooling, etc.

Foul Case (*c*). — When the type is badly mixed up in the case by distributing, the case is called *foul* or *dirty*.

Foul Proof (*c*). — A proof-sheet containing the author's corrections.

Foundry (*el*). — The department where the electrotypes are made from the types set in page form.

Foundry Proof (*c*). — A proof of the type page after it has been

corrected and is ready for an electrotype cast to be made from it. Sometimes called *Cast Proof*.

Four-color Process Plates (*e*). — Same as the three-color process (*q.v.*), with the addition of a gray or black plate.

Frame (*c*). — A stand to support the type cases when used by the compositor.

French Morocco (*b*). — A quality of Levant Morocco, having usually a less prominent grain.

Front Matter (*g*). — That which precedes the main text of a printed book; e.g., Bastard-title, title-page, contents, preface, etc.

Full Binding (*b*). — A book which is entirely covered with leather is said to be full-bound.

Full Face (*c*). — See *Bold Face*.

Full Gilt (*b*). — A book having the edges of the leaves gilded on head, front, and tail is said to be *full gilt*.

Furniture (*g*). — Pieces of wood and metal for filling blank spaces in pages, and between and around pages in a form, etc.

Galley (*c*). — The shallow tray, either all brass, or wood, brass, or zinc, made in many sizes, used to hold type after the lines have been taken from the composing stick; usually has a thin brass bottom with three perpendicular sides a little more than half an inch high.

Galley Press (*c*). — A roller apparatus for taking proofs of type while on the galley.

Galley Proof (*c*). — An impression from the type while still in the galley.

Galley Rack (*c*). — A receptacle for galleys when filled with set type.

Gathering (*b*). — Collecting the folded sheets of a book according to the order of the signatures and pagination.

Gauge (*c*). — A piece of wood or metal to determine the length of pages. Also a piece of wood, card, or metal (usually a quad) pasted to the tympan sheet as a guide to feed sheets to; a feed-guide.

Get In (*c*). — To take a word or syllable into the line by thin-spacing.

Glair (*b*). — The whites of eggs beaten up and used in finishing and gilding the edges of the leaves.

Goffered Edge (*b*). — An indented, decorative design on the edges of a book. An old fashion in bookbinding, applied to gilded or silvered edges.

Gordon Press (*p*). — A small, platen printing-machine used for job printing.

Gothic (*c*). — The simplest of all styles of type. It is without serif and evidently an imitation of the old lapidary characters of the Greeks and Romans.

Grain (*b*). — The outer side of a piece of leather from which the hair has been removed.

Great Primer (*c*). — The old-style name of a size of type equal to 18-point.

Grippers (*p*). — On a job press, the iron fingers attached to the platen which take the sheet off the form after each impression; on printing cylinders, the apparatus which catches and carries the sheet around to the impression.

Guarded Signatures (*b*). — Signatures with cambric pasted around the outside back edge for the purpose of strengthening the paper and binding. Often done on the first and last signatures of a book because of the extra strain at those points.

Guard-line Proof (*c*). — See *Foundry Proof*.

Guinea Edge (*b*). — The edge of a book rolled with a pattern similar to the milled edge of an old guinea coin.

Gutters (*p*). — The inside back margin of a book; opposite of front margin.

H Pattern (*b*). — Embossing on book cloth of small diamond-shaped figures.

Hair-space (*c*). — Any space thinner than one-fifth of an em.

Half-binding (*b*). — When a book is covered with leather on the back and corners, and the sides covered with cloth or paper, it is said to be half-bound, half-morocco, half-russia, half-calf, etc.

Half-leather Binding. — A binding which consists of leather back and paper sides.

Half-title (*g*). — The title of a volume, appearing above the text on the first page, or on a separate leaf immediately preceding the first page of text. Sometimes wrongly used synonymously with *Bastard-title* (*q.v.*).

Half-tone (*e*). — A style of engraving, made by etching a plate of polished copper.

Halftone, Direct (*e*). — A halftone to produce which the screen negative is made by direct exposure from the article itself, and not from a photograph or drawing.

Halftone, Highlight (*e*). — A halftone plate in which the elimination of the dots in the highlights is accomplished by a photo-chemical process instead of by cutting them out with a tool.

Halftone, Outlined (*e*). — A halftone with the background outside of the object entirely cut away, leaving a definite edge without shading or vignetting.

Halftone, Outlined and Vignetted (*e*). — A halftone in which part of the background is cut away and part vignetted.

Halftone, Square Plate (*e*). — A halftone in which the outside edges are rectangular and parallel, may be with or without single black line border.

Halftone, Two-color (*e*). — Two halftone plates, either or both plates an etched plate containing parts or all of the design, to be printed in two contrasting colors.

Halftone, Vignetted (*e*). — A halftone in which one or more of the edges of the object are shaded from dark tones to pure white.

Hand Letters (*b*). — Letters made usually of brass, so that they may be heated, and affixed singly in a handle, for lettering covers, etc.

Hand-Tooling (*e*). — Any work done by use of a tool upon the plate to increase the contrast of the etched plate.

Hanging Indention (*c*). — Where the first line of the matter is the full width of the measure, and indents one or more ems on the left all the lines following. Sometimes called "Reverse Indention."

Head and Tail (*b*). — Top and bottom of a book.

Head-band (*b*). — A small ornamental accessory fixed to the head and tail of a volume inside the back to give it greater strength and a more finished appearance. It was originally part of the sewing.

Head-piece (*g*). — A decorative engraving placed at the top of the first page of text in a book, or at beginning of each chapter.

Height to Paper (*c*). — The extreme length of a type from its face to its foot.

Hub (*b*). — A thick band on the back of a large blank book.

Imitation Russia (*b*). — See *Cowhide*.

Imposing Stone (*c*). — The flat surface upon which forms are locked up for the press; usually of polished stone, but now often made of iron.

Imposition (*c*). — Arranging pages in a chase and preparing them in a form for the press.

Imprint (*g*). — The name of the printer or publisher affixed to his work.

In Boards (*b*). — When a book is cut after the boards are in place to form the sides, it is cut *in boards*. When cut before the boards are affixed it is *out of boards*, with projecting covers. Most books are bound in the latter manner.

Indent (*c*). — To put a quad at the beginning of a line, as at the first line of a paragraph.

Indention (*c*). — Indention is the leaving of a blank space at the beginning of a line to mark a change in the subject, or the importance of a particular portion of the matter, thus forming a paragraph.

India Paper (*g*). — A thin, soft, absorbent paper, made in China and Japan, and imitated in England and the United States, used for the finest impressions of engravings. See also *Bible India Paper*.

India Proof (*e*). — An early choice impression of an engraving taken on India Paper.

Inferior Letters or Figures (*c*). — Small characters cast on the bottom of the line or for footnote references.

Ink Fountain (*p*). — A reservoir for holding ink, and attached to the press.

Inlay (*b*). — Cloth, paper, or leather set into the cover of a book flush with the surface.

Insert (*g*). — An illustration or map, printed separately from the text, but pasted in the book.

Inset (*b*). — When one sheet is placed inside of another, both being

folded, the first sheet is said to be inset. Also, a picture set into the front cover of a book is said to be an *inset*.

Intaglio (*g*). — A word adapted from the Italian, signifying an image engraved into and sunken below the surface containing it; for example, a seal, having its design cut into its surface so that, when impressed in wax, the design will be in relief.

Italic (*c*). — A style of type, designed by Aldus Manutius, said to be in imitation of the handwriting of Petrarch.

J Pattern (*b*). — Embossing on book cloth of pebble design larger than C pattern. The figure is slightly elongated.

Jackets (*g*). — The printed or unprinted wrappers folded around a bound book for protection.

Jansen (*b*). — Without line or ornament in blank or gold. Ornamentation is allowed on the inside of the cover, but absolute plainness is demanded on the outside, except lettering.

Japan Paper (*g*). — Paper made in Japan from the bark of the paper-mulberry.

Jogger (*p*). — An attachment to the delivery table of a press to straighten up sheets as they are printed. To jog up sheets is to straighten them up in an even pile.

Joints (*b*). — The part of the cover where it joins the back on the inside, forming a kind of hinge.

Justify (*c*). — To space out lines to the proper length and tightness.

Keratol or Buffinette (*b*). — A water-proof cloth made in imitation of leather. It is excellent for the sides of books when there is much wear, as it does not show water or finger marks. It outwears the majority of cloths.

Kerned Letters (*c*). — Those which have part of the face projecting over the body.

Kettle-stitch (*b*). — The stitch made at the head and tail of a book, a chain-stitch.

Kip Calf (*b*). — Made from the skin of a heifer, and stronger than ordinary calf.

L Pattern (*b*). — Embossing on book cloth known as Levant and somewhat resembling Leather.

Laced In (*b*). — When the boards are fastened in a book by means of the bands being passed through holes in the boards, they are laced in.

Laid Paper (*g*). — A book paper having lines water-marked or running through it at equal distances, the lines being made by the pressure of the wire screen during manufacture.

Law Binding (*b*). — A plain style of leather binding used for law books; also called law calf.

Law Calf (*b*). — Calf leather that is uncolored, in the natural state, pale brown.

Law Sheep (*b*). — Sheepskin left wholly uncolored, used for binding law books.

Leaders (*c*). — Dots or short dashes set at intervals in lines to guide the eye across to figures, etc., as in a table of contents.

Leads (*c*). — Thin strips of metal, cast in various thicknesses (2-point is most common) and less than the height of type, to separate lines, etc.

Leatherette (*b*). — Cloth or paper prepared in imitation of leather.

Legend (*g*). — See *Caption*.

Letterpress Printing (*p*). — That done from type, as distinguished from presswork from plates, engravings, etc.

Levant Morocco (*b*). — Morocco leather made from the skin of the Levant goat, having a larger grain than Turkish morocco leather. See *Morocco*.

Library Buckram (*b*). — Is a special heavy weave suitable for law book and library bookbinding. It is dyed and covered with a light coat of color.

Ligatures (*c*). — Two letters tied together and cast on one body, fi, fl, ff, etc.

Limit Page (*g*). — A special page to indicate that the edition is limited.

Limp (*b*). — Leather or cloth bindings which are flexible and bend easily, in distinction from boards or stiff covers.

Line-plates (*g*). — Etchings in relief on plates of zinc or copper, reproduced from pen-and-ink drawings by photo-mechanical process.

Linen Cloths (*b*). — Styles X and B are known as Linens. The fabric receives a light coat of color, not enough to conceal the weave. Their popularity is largely due to the thready appearance.

Lining (*b*). — A term applied to cased books to indicate the re-enforcement of head-band, super or crash, and paper which are applied with glue and paste to the back of books before they are put into covers.

Linotype (*c*). — A machine for setting type, casting it in lines instead of single characters.

Lithograph (*c*). — A print from a lithographic stone.

Live Matter (*c*). — Type or other matter in preparation or ready for printing.

Locking Up (*c*) (*p*). — Tightening, by means of quoins, the type and material in a form, so that it will lift in a solid mass.

Logotypes (*c*). — Two or more separate letters or a complete word cast as one piece.

Long Primer (*c*). — The old-style name of a size of type equal to 10-point.

Lower Case (*c*). — The case that contains the small letters, figures, points, and spaces.

Maiole (*b*). — A binding generally composed of a framework of shields or medallions with a scroll design flowing through it.

Make-up (*g*). — (1) The quantity of signatures or illustrations or books needed to complete an order or edition. (2) The layout of the book showing the order of pages and illustrations.

(*c*). — To arrange lines of type into pages of proper length, with page numbers, head-lines, etc.

Making Margins (*p*). — Putting furniture and other material around and between pages in a form, so that when printed they will be properly imposed upon the sheet.

Making Ready (*p*). — Preparing a form on the press for printing, by giving each part the proper impression, making overlays, setting gauges, etc.

Marbled Calf (*b*). — Calfskin so treated with acid that it resembles marble.

Marbling (*b*). — A process of decorating sheets of paper and edges of books with variegated colors in irregular patterns.

Matrix (*c*). — A plate of metal, usually of copper, suitably formed to mold the face of a type.

Matter (*c*). — Composed type. Open matter is wide-leaded, or has many break-lines; when set by piecework it is *fat*. Solid matter is without leads; with few or no break-lines is *lean* in piecework.

Measure (*c*). — The length of the type line; the width to which the composing stick is set.

Metzograph (*e*). — A halftone made by the use of a grained screen instead of a cross-line screen.

Mezzotint (*g*). — A copperplate engraving in which the entire surface of the plate is slightly roughened, after which the drawing is traced, and then the portions intended to show the high-lights and middle-lights are scraped and burnished, while the shadows are strengthened.

Mill Board (*b*). — A thick, heavy card, used for making book covers.

Minion. — The old-style name of a size of type equal to 7-point.

Miter (*c*). — To chamfer or bevel the ends of rules in order that they may join closely in forming a border.

Mitered (*b*). — When the cover of a book is ornamented with straight lines which meet each other without overrunning, it is said to be mitered.

Modern Type (*c*). — A class of Roman type, of which the leading forms are: broad-face, Scotch-face, French-face, thin-face, bold-face.

Molders (*p*). — The set of electrotype plates kept in reserve, from which to mold new plates as the *workers* become worn on press.

Monotype Caster (*c*). — A machine for automatically casting type in single characters.

Monotype Keyboard (*c*). — A machine for setting type.

Morocco (*b*). — A leather made from goatskins; it is tanned with sumac. The texture is very firm though flexible. The grain, of which there are many varieties, is produced by rolling and folding; this process is called *graining;* genuine morocco makes the most durable bookbinding.

Mosaic (*b*). — A design inlaid with different colors.

Mottled Calf (*b*). — A light-brown calfskin, mottled by treatment with acid.

Negative Etching (*e*). — A plate from which the blacks of the original copy will print white and the whites will print black.

News-tone (*e*). — A name sometimes given to coarse-screen halftones, always etched on zinc and used mostly for newspaper work. Also known as "quartertone."

Nonpareil (*c*). — The old-style name of a size of type equal to 6-point.

Octavo (*g*). — A sheet of book paper about 18 x 24 when folded in eight leaves is an octavo or 8vo.

Off (*p*). — Signifies that all the sheets for a form have been printed.

Off its Feet (*c*). — When type does not stand squarely on its base.

Offset (*g*). — A transfer of ink or color to another page or sheet of paper.

Offset Printing (*g*). — A method of putting ink on paper through the process of chemical or surface printing, rather than through the process of relief or impressional printing. It is based, like lithography, upon the principle that oil and water will not mix. The design is transferred to a thin zinc or aluminum plate, which takes the place of the stone in lithography. The transfer ink is of a greasy consistency, having an affinity for zinc or aluminum, and a repellent attitude toward water. In the operation of the press, the plate is clamped around the cylinder, and two sets of rollers pass over it. The first set is moistened with water, and its function is to dampen the entire surface of the plate except where the design appears, the greasy consistency of which repels the water. Inking rollers pass over the plate immediately following the water rollers. The dampness on all parts of the plate except at the design points repels the greasy consistency of the ink, and allows a deposit of surplus ink upon the design, due to the similar consistency of the two ingredients. The design is then printed onto a rubber blanket, which is clamped around a second cylinder, and is reprinted or "offset" onto the paper, which passes between this second cylinder and a third cylinder.

Old-style Type (*c*). — Reproductions of the styles of early printers: the Caslon, Baskerville, French, Elzevir and Basle.

Out (*c*). — A word or more omitted by mistake in composing.

Out of Boards (*b*). — See *In Boards*.

Out Page (*b*). — The first or signature page of a sheet.

Outset (*b*) — A four-page sheet folded round a signature.

Overlay (*p*). — A piece of paper put on the tympan to give more impression to a letter, line, or part of an engraving.

Overrun (*c*). — To take words backward or forward from one line to another in correcting.

(*p*). — To print beyond the number ordered.

Oversheets (*g*). — The signatures or sheets remaining after an edition is completely bound.

Oxford Bible Paper (*g*). — A thin, strong, opaque printing paper, made in England, on which Bibles and other large volumes are printed when a small bulk is desired. See also *Bible India Paper*.

Packing (*p*). — The sheets of paper, card, etc., used to make the tympan; this term is applied to the covering for cylinders.

Page (*g*). — One side of a written or printed leaf.

(*c*). — Type, or type and illustration properly arranged for printing on one side of the leaf of a book.

Page-cord (*c*). — Twine used to tie up pages.

Page-Proof (*c*). — An impression of the type after it has been made up into page form.

Parchment (*g*). — A paper-like sheet made from the skins of sheep or goat. The skins are first soaked in lime to remove the hair, and then are shaved, washed, dried, stretched, and ground with fine chalk, or lime and pumice-stone. Paper parchment, or vegetable parchment, is made by chemically treating ordinary paper. See also *Vellum*.

Persian Morocco (*b*). — A kind of morocco made from the skins of hairy sheep called Persian goats.

Photo-engraving (*g*). — The reproduction of engraved plates by means of photography, for use in printing.

Photogravure (*g*). — Intaglio plates on copper for the reproduction of paintings, etc., in monochrome. "Photo-Intaglio" and "Photogravure" are essentially synonymous terms, the latter being the French equivalent of the former. Technically, however, "photo-intaglio" means a halftone engraving, the design of which is etched into the plate, leaving the ground (i.e., the whites) of the picture on the surface, instead of in relief with the whites etched down below the surface. The term "photogravure" is applied to a similar engraving in which the effects of light and shade are produced not by dots and stipples produced through a halftone screen, but by variations in depth of the depressions in the form of grain. In printing these plates the ink is run into the depressions, and the surface then wiped clean before being impressed upon the paper.

Pi (*c*). — Type mixed up and in confusion.

Pica (*c*). — A size of type equal to 12-point. It is the standard of measurement for leads, rules, furniture, and also for width and length of pages. Six picas equal, approximately, one inch.

Picking for Sorts (*c*) — Taking type out of one page to use in another, when type is scarce.

Pigskin (*b*) — Leather made from the skin of the pig. It is very tough and wears well.

Planer (*p*). — The smooth-faced block used to level down the face of a form.

Planogravure (*e*). — A form of engraving printed from a flat surface.

Plate (*b*). — Any full-page illustration printed on paper different from the book is termed a plate.

(*el*). — An electrotype.

Platen Press (*p*). — That style of press which gives the impression from a flat surface — the hand press, Adams press, and nearly all small job presses; distinctive from the cylinder machine.

Point (*c*). — The unit of measurement of type, approximately $\frac{1}{72}$ of an inch.

Point Folder (*b*). — A machine for folding sheets. The accuracy of the register is obtained by placing the perforated point holder of the printed sheet on the projecting pins of the folding machine.

Points (*p*). — Small holes made in the sheets by the printer, which serve as guides in registering and folding.

(*p*). — Sharp metal pins placed in the form when it is imposed, to pierce the sheets as they are printed so that they can be folded on the point-folding machine.

Polished Buckram (*b*). — Its special qualities are uniformity of color, finish, and fabric, tensile strength and easy application of decoration.

Press Proof (*p*). — The final proof passed for press.

Publisher's Binding (*b*). — Commonly understood as ordinary cloth binding.

Quadruple Imposition (*p*). — The imposition of the plates for printing so that when folded on the Quadruple Folding Machine the pages will follow in rotation.

Quads (*c*). — Brief form of *quadrat;* large metal blanks used to fill lines and other spaces.

Quarter-binding (*b*). — A binding in leather or cloth backs, with board sides cut flush.

Quarto (*g*). — A sheet of book paper approximately 18 x 24 inches in size, when folded in four leaves, is called a quarto or 4to.

Quoins (*c*) (*p*). — Wedges used in locking up forms; formerly made of wood and used with beveled sidesticks, but now made of iron in several styles.

Quotations (*c*). — Large hollow quads for filling blank spaces; hollow metal furniture.

Recto (*b*). — The right-hand page of a book. The *recto* of a cover is the front.

Register (*p*). — To adjust the form, feed-guides, etc., so that the printing will be properly located on the sheet; to strike the different forms of a colored job; to make pages on both sides of a sheet back each other.

(*c*). — The exact imposition of the type pages of a book so that when printed they back one another precisely, and are truly square.

(*b*). — When two or more adjacent colors meet without infringing, they are said to be *in register*, otherwise *out of register*.

Reglet (*c*). — Thin strips of wood similar to leads, 6-point and thicker, used as substitute for leads and slugs in large spaces.

Relief (*e*). — Processes of engraving in which the dots or lines of the design are made to stand out so that it can be used for printing as if from type.

Retouching (*e*). — (1) The act of going over a plate with a graver,

deepening the lines which have become worn. (2) The correcting of defects on a photographic negative or print by means of a pencil or fine camel's-hair brush.

Reverse Indention (*c*). — See *Hanging Indention.*

Revise (*c*). — A proof taken after corrections have been made; to compare a proof so taken to see that the marked errors have been corrected.

Ribbon Marker (*b*). — A small ribbon placed in a book as a marker.

Roan (*b*). — Unsplit sheepskin.

Roller (*p*). — An iron rod covered with an elastic composition, to spread ink on the type or other printing surface.

Roman (*c*). — The class of type in general use as distinguished from *italic* or *fancy* types.

Roman Figures (*g*). — Numerals expressed by letters as distinguished from those expressed by Arabic characters, e.g., I, II, III, etc.

Rotary Press (*p*). — A printing press in which the types or plates are fastened on a rotating cylinder, and are impressed on a continuous roll of paper.

Rotogravure (*g*). — A recent photo-intaglio process, now coming into use for illustrations in newspaper magazines. It is a combination of the intaglio and the gravure processes, producing sunken engravings on copper rollers, which are then printed from on the principle of calico printing.

Rounding (*b*). — See *Backing.*

Routing (*e*). — The operation of gouging out from an electrotype plate that portion of the metal which is not required.

Roxburgh Binding (*b*) (*pronounced Roxboro*). — A book bound with leather back, cloth or paper sides, no leather corners, with gold stamping on the shelf back, with gilt top, is said to be bound in Roxburgh binding.

Rule (*c*). — A plain strip of metal type-high, used for printing rules and lines.

Running Head or Title (*g*). — The title of a book or subject placed at top of each page.

Russia Leather (*b*). — A fine leather prepared in Russia. Its preparation consists in carefully tanning with willow-bark, dyeing with sandal wood, and soaking in birch oil. It is of a brownish red color and has a characteristic odor.

S Pattern (*b*). — Embossing of small diagonal lines finer than T pattern, giving the cloth a silky appearance, commonly known as Silk Pattern.

Score (*g*). — To crease cardboard or heavy paper so that it will fold neatly at the desired place. This is often done with rules locked in the form, or put on afterward, running the sheets through the press without ink.

Script (*c*). — A style of type in imitation of handwriting.

Sheepskin (*b*). — Leather made from the skin of a sheep.

Sheet (*g*). — A separate piece of paper of definite size; a twenty-

fourth part of a quire. In printing, a *sheet* is defined by its size; in binding, by its fold.

Sheet-wise (*p*). — Presswork in which the two sides of the sheets are printed from different forms.

Shooting Stick (*c*). — An implement made of wood, steel, or other hard material, used with a mallet, to tighten up the wooden quoins.

Shoulder (*c*). — The blank space above and below the face of a letter on the end of a type.

Signature (*b*). — A sheet after it has been folded and is ready to be gathered. It usually consists of 16 pages, but may comprise 4, 8, 16, 32, or 64 pages.

Silk Pattern (*b*). — See *S Pattern*.

Skiver (*b*). — The outer or grainside of sheepskin which has been split; much used for binding.

Slug (*c*). — A thick lead.

Slur (*p*). — A blurred impression.

Small Caps (*c*). — Capitals of a smaller size than the regular capitals of a font.

Small Pica (*c*). — The old name of a size of type equal to 11-point.

Smooth Calf (*b*). — Plain or undecorated calf.

Sorts (*c*). — The letters in the boxes of a case; *out of sorts*, to be out of any needed letter or character; *runs on sorts*, when copy calls for more than the usual number of any particular letter.

Spaces (*c*). — The small blanks used to separate words, etc.

Split Leather (*b*). — Leather split by machinery.

Sprinkled Calf (*b*). — Calfskin treated with acid so as to look as if it had been sprinkled with a dye.

Sprinkled Edges (*b*). — Edges of books that are decorated with small dots or specks of color, sprinkled on from a brush.

Stained Edges (*b*). — Edges which are colored by a process of coating or covering which combines with the paper to be colored.

Stamping Die (*e*). — A relief plate engraved on brass or zinc for stamping book covers or similar surfaces.

Stand (*c*). — The common wooden frame with sloping top upon which type cases are placed; the lower part usually has a rack for holding extra cases.

Steel or Copperplate Engraving (*c*). — A method of making plates for printing by cutting, scratching or corroding a plate.

Stereotype (*g*). — The duplicate, cast in one piece of type metal, of the face of types or cuts composed for printing. There are three processes: (*a*) The plaster process; (*b*) the clay process; (*c*) the papier-maché process.

Stipple (*e*). — A method of engraving by which dots or punctures are used instead of lines.

Stone Hand (*c*). — One who is chiefly employed in imposing, and other work done on the stone.

Stone Proof (*e*). — (1) An impression taken from an engraved plate or lithographic stone, to prove the condition and progress of the

engraving. (2) An impression taken from types or cuts, made up for electrotyping.

Super (*b*). — A thin, loosely woven cotton cloth, glued and starched, which is used for gluing onto the backs of books, to hold the signatures by extending over to the inside of the cover, to hold the book and cover together.

Super-calendered Paper (*g*). — A class of paper to which a glazed surface is given by rolling or calendering.

Superior Letters or Figures (*c*). — Small characters cast on the top of the line, used for footnote references, etc.

Swash Letters (*c*). — The name given to a style of italic capital letters with tails and flourishes, much used in the seventeenth century.

T Pattern (*b*). — Embossing of transverse parallel lines. This is a favorite pattern, and is used more than any other.

Tail-piece (*c*). — An ornament placed in a short page at the end of a chapter, article, or volume.

Take (*c*). — When copy is divided among several compositors, each part is a *take*.

Tapes (*b*). — Strips of tape extending over the back and onto the boards to strengthen the binding. (2) Strips of cloth placed between the covers and ends of a stitched book to strengthen the book and give it flexibility.

Text (*c*). — The type used in the main part of a page; also applied to some kinds of black-letter. The main body of matter in a book or manuscript in distinction from notes or other matter associated with it.

Three-color Process Plates (*e*). — Printing plates, produced from colored copy or objects, to reproduce the picture or object in its original colors by a photo-chemical separation of the primary colors, and etched halftone plates to reproduce each separate color, usually printed in yellow, red, and blue. An approximate result may be obtained from one-color copy by using the skill of the workman in securing the color-values on the etched plates.

Three-quarter Leather Binding (*b*). — A binding which consists of a leather back of extra width, with leather corners and paper or cloth sides.

Three to Em (*c*). — A space one-third of an em in thickness.

Token (*p*). — A measure or unit of presswork. The New York token is 250 impressions of one form; the Boston token is 500 impressions.

Tooled Edges (*b*). — See *Goffered Edges*.

Tooling (*b*). — To ornament or give a final shape by means of a special tool, especially when the mark of the tool is intentionally left visible.

Tree Calf (*b*). — Calfskin so treated as to resemble the trunk and branches of a tree.

Turkey Morocco (*b*). — Made of goatskin from Turkey. Strong, durable, and expensive.

Turn for Sorts (*c*). — To put another type of the same size face downward (so that its foot will show a black spot on proof) in the place of a character that is missing.
Two to Em (*c*). — The half of an em quad, known as the en quad.
Tympan (*p*). — The sheets, cards, etc., that cover the platen or cylinder, on which the paper is placed for printing. The cloth-covered frame attached to the bed of a hand-press.
Type-high (*e*). — Type of the standard of height.
Type-high to Paper (*c*). — Type above the standard of height.

Underlay (*p*). — A piece of paper or card placed under the type, electro, or engraved block, to increase the impression.
Upper Case (*c*). — The case in which the capitals, small capitals, signs, and " peculiars " are placed.
Uterine Vellum (*g*). — A vellum made from the very thin skins of still-born or unborn calves.

Vellum (*g*). — The skins of calves prepared by long exposure in a lime-bath and by repeated rubbings with a burnisher. See also *Parchment*.
Vellum Finish (*b*). — The smooth natural surface of an unembossed cloth.
Verso (*b*). — The left-hand page of a book. Of a cover, the back or reverse side.
Vignette (*g*). — (1) In old manuscripts an initial letter decorated with leaves. (2) A head- or tail-piece of a book. (3) (*e*). — A drawing or other illustration having a background that gradually shades off and merges into the ground on which the print is made.

Water-mark (*p*). — See *Dandy*.
Web Machine (*p*). — (1) A cylindrical printing-press in which the paper is carried forward to the impression cylinder by means of tapes. (2) A printing-machine in which the paper is carried forward in a continuous roll or *web*.
Whipstitch (*b*). — To sew with an over-and-over stitch.
Work-and-Turn (*p*). — When all the pages on a sheet are imposed in one form, or half-sheetwise, the sheet is turned and printed on the second side, thus giving two copies of the work when the sheet is cut.
Workers (*p*). — The set of electrotype plates from which editions are printed.
Wove Paper (*g*). — Paper which does not show the wire mark as in *laid paper*. The screen is woven in like cloth.
Wrappers (*g*). — See *Jackets*.
Wrong-font (*c*). — A letter or character of wrong size or style used in composition; in proofreading written *w.f.*

Zinc Plate (*g*). — A style of engraving etched with strong acid on a sheet of polished zinc.

INDEX

[In this index no reference is entered from the Glossary of Terms, *the alphabetical arrangement of which renders such reference superfluous.]*

A', rule for indexing, 115.
Abbreviations, rule for indexing, 130.
Abu, (Arabic), rule for indexing, 108.
Academies, learned, rule for indexing, 121.
Addenda, method of attaching to manuscript, 11.
Addresses: subject to copyright, 32, 36; copyright application form for, 47; rule for indexing, 118.
Ad Interim Copyright: 42, 43; application form for, 47.
Advance orders, publisher's dependence upon, 8.
Advertising: its amount dependent on continued relations of author and publisher, 5, 18; its part in selling books, 8, 9; exchanged for second serial rights, 15; in exclusive control of publisher, 21.
Advertising card, 88, 89.
Affidavit: required for copyright of books, 35; not required for copyright of periodicals, 36.
Ahu, (Arabic), rule for indexing, 108.
Alphabetical arrangement, of index, 124–130.
Alterations, author's. See *Author's Alterations*.
Alumni associations, rule for indexing, 119.
Am, rule for indexing, 115.
Ap, rules for indexing, 115, 127.
Appellatives, Latin, rule for indexing, 117.
Appendix, 88.
Application forms for copyright, 38, 40, 41, 46–49, 51.
Arabic names, rules for indexing, 108.
Arbitration, between author and publisher, 23.
Art, works of: subject to copyright, 32; must bear notice of copyright, 34; copyright application form for, 48.
Assignment, of copyright, 43–45, 52.
Atlas, English paper size, 96.
Auf, (*Auf'm*), rule for indexing, 115.
Aus, (*Aus'm*), rule for indexing, 115.
Austria, copyright relations between U. S. and, 33, 53.
Author, the: relations to publisher of, 3; relations to literary agents of, 4, 63, 64; value of publisher's advice to, 5; advantage of remaining with one publisher, 5, 18; value of reputation, 5, 9, 16; advised against publishing fiction at own ex-

pense, 11; making contract with publisher, 12–24; retention of rights: dramatic, 13, moving-picture, 14, serial, 14, English and Colonial, 16, 17; rates of royalty paid to, 16; gives option on subsequent books to publisher, 18; form of contract with publisher, 19–24; guarantees his authorship, 20; must pay for excessive alterations, 20; agrees to effect renewals of copyright, 21; terms for purchase of copies of his own books, 22; division of profits from sale of rights, 22; terms for dissolution of contract, 23; agrees to arbitrate differences with publisher, 23; rendering of royalty accounts by publisher to, 22, 23, 28–30; "don'ts" for moving-picture writers, 28; copyright protection for alien, 33; relation to magazines of, 58–63; importance of copyright notice on magazine articles to, 58–61; commission paid to literary agent by, 64; advantage of knowledge of printing to, 65; expense of author's alterations to, 65, 66, 68, 76, 77; reading proofs by, 67, 69, 77–80; preparation of manuscript by, 67, 68; index should be made by, 98, or examined in manuscript by, 99.

Author's alterations: clause in contract about, 15, 20; expense of, 65, 66, 76; way to avoid, 66, 68, 77.

Authors' League, the: advice to authors on moving-pictures, 25–27; on magazine contributions, 58–61.

Babu, rule for indexing, 109.

Banks, rule for indexing, 123.

Baroness, rule for indexing, 112.

Bastard-title: may be omitted, 70; place in volume, 88; described, 89, 93.

Belgium, copyright relations between U. S. and, 33, 53.

Berne, the convention of, 53.

Bey, rule for indexing, 109.

Bibliography, 88.

Bin, (Arabic), rule for indexing, 108.

Binding, 87.

Bishops, rules for indexing, 109, 125, 126.

Blind, works for the, 36.

Bodleian Library, Oxford: British copyright depository, 55; rule for indexing, 119.

Book, the: requirements for acceptance by "reader," 6; by publisher, 7; published at author's expense, 11, 12; subject to copyright, 32; must bear notice of copyright, 34; copyright application form for, 46, 47; mechanics of, 65–87; arrangement of, 88–97; layout of, 88–93; basic sizes of, 94; margins of, 96, 97; titles of, to be indexed, 100.

Breviaries, rule for indexing, 118.

British Museum, the: British copyright depository, 55, 56; rules of, for indexing noblemen, 110 *n*.

Buildings, rule for indexing, 123.
Cambridge, Eng., University Library of, British copyright depository, 55.
Canada: copyright in, 54; public holidays in, 55.
Canons, rule for indexing, 109.
Capes, rule for indexing, 115.
Catechisms, rule for indexing, 118.
Cathedrals, rule for indexing, 123.
Chile, copyright relations between U. S. and, 33, 53.
China, copyright relations between U. S. and, 33, 53.
Churches, rule for indexing, 122.
Cinemetograph. See *Moving-pictures*.
Cities, rule for indexing ancient and modern names of, 116.
Cobden-Sanderson, T. J., quoted, 90.
College textbooks, rate of royalty paid on, 17.
Colleges: rules for indexing, 119, 121; local societies of, rule for indexing, 119.
Colophon, 90.
Columbia, English paper size, 96.
Common-school books: rate of royalty paid on, 17.
Compilations, subject to copyright, 32, 33.
Composite works, subject to copyright, 32.
Composition, of type, 76.
Compound names, rules for indexing, 113, 114, 127, 128.
Confessions of faith, rule for indexing, 118.
Congresses, of nations, rule for indexing, 117.
Contents, table of: place in volume, 88; described, 92; compared with index, 98.
Contract (between author and publisher): difference in terms, 9; new elements in making, 12–14; blank form of, 19–24; clauses in, relating to: dramatic rights, 13, 20, moving-picture rights, 14, first serial rights, 14, second serial rights, 15, author's alterations, 15, 16, 20, 21, rates of royalty, 16, British and Colonial rights, 17, "option clause," 18, 21; payment of royalty, 21, 22, account of royalties, 22, 23, terms for dissolution of, 23, arbitration clause, 23.
Contributions, to periodicals: subject to copyright, 36; copyright application form for, 47.
Contributor. See *Author*.
Convents, rule for indexing, 123.
"Copy." See *Manuscript*.
Copyright: mentioned in contract between author and publisher, 19–21, 23; author agrees to effect renewal of, 21; duty of publisher to secure protection of, 21, 31; duty of publisher to effect renewals of, 31; definition of, 31; usually taken out in name of publisher, 31; work must belong to certain classes to secure, 32, 33; relations with foreign countries regarding, 33, 53; notice of,

as required by U. S. law, 34, 88, 91; notice of, not required in England, 56; how to secure in U. S., 34–42; deposit of copies required for, 35; manufacturing requirements to secure, 35, 36, 43; fees for, 35, 37, 38, 40, 41; remittances of fees for, 39; *ad interim* protection, 42, 43; assignment of 43–45; duration of, 45, 46; application forms for, 38, 40, 41, 46–49; renewal of, 45, 46, 49; practical procedure to effect, 49–53; international, 53, 54; in Great Britain, 53–56; special registration in foreign countries, not required for, 54 *n.*; avoid publication on public holidays, 55; deposit of copies of work to secure British, 55, 56; publication in England must be bona fide, 56; of magazine articles, 59–61.
Copyright office, only for registration, 31.
Copyright notice: must appear on American books, 34, 37, 44, 50; location of, 34, 60, 88, 91; not necessary on English books, 56.
Corporations, rule for indexing, 118, 120, 121.
Costa Rica, copyright relations between U. S. and 33, 53.
Countries, rule for indexing, 117.
Creeds, rule for indexing, 118.
Cross-reference, to be indexed in case of: saints and friars, 108; East Indian names, 109; married women, 110; noblemen, 110; foreign compound names, 113, 114; places in foreign languages or vernacular, 115; events, 117; congresses of nations, 117; treaties, 117, 118; local religious bodies, 118; university names and societies, 121; learned societies, 121; observatories, 122; expositions, 122; state societies, 122; buildings, 123; similar headings, 124, 125.
Crown, English paper size, 95, 96.
Cuba, copyright relations between U. S. and, 33, 53.
Cutter's Rules for a Dictionary Catalogue, mentioned, 104.
Cyclopaedic works, subject to copyright, 32.

Da, (*Dagli*, *Dai*, *Dal*, *Dalla*, *Dalle*), rules for indexing, 114, 115.
Das, rule for indexing, 115.
De, (*D'*, *Des*), rules for indexing, 114, 115, 127, 129.
De La, rule for indexing, 114.
Dedication: place of, in book, 88; described, 92.
Definitions, to be indexed, 100.
Degrees, collegiate, place in indexed heading, 116.
Del, (*Degli*, *Dei*, *Dé*,) *Della*, *Delle*), rules for indexing, 114, 115.
Demy, English paper size, 95, 96.
Denmark, copyright relations between U. S. and, 33, 53.
Deposit, of works for copyright: in the U. S., 35, 36,

38–42, 52, 60; in England, 55, 56.
Designs: subject to copyright, 32; must bear notice of copyright, 34; copyright application form for, 48; for book covers, 80.
Dies, for stamping book covers, 85.
Directories, subject to copyright, 32.
Dr., rule for indexing, 130.
Dos, rule for indexing, 115.
Double Crown, English paper size, 96.
Double Foolscap, English paper size, 96.
Double Post, English paper size, 96.
Double Pott, English paper size, 96.
Dramatic rights: reservation of, by author, 13; division of profits from, 13.
Dramatic works: subject to copyright, 32, 33, 36; copyright application form for, 47.
Dramatization, of novels, 13.
Drawings: subject to copyright, 32, 36; must bear notice of copyright, 34; copyright application form for, 48.
Du, rules for indexing, 114, 115, 127.
Dummies, traveler's, 8.
Duration, of copyright, 45, 46, 52, 53.
Dutch prefixes to surnames, rules for indexing, 114, 115.

East Indian names, rules for indexing, 109.
Ecclesiastical dignitaries, rules for indexing, 109.
Edinburgh, Library of the Faculty of Advocates, British copyright depository, 56.
Edition de luxe, must be deposited for British copyright, 56.
Editor the: advice to author from, 5; dealings with, 62, 63.
Elisions, rule for indexing, 130.
Emir, rule for indexing, 109.
Emperors, rules for indexing, 108, 124.
England: sale of American books in, 17; copyright of American books in, 54–56; recent copyright legislation in, 54–56; public holidays in, 55; printed sheets shipped from U. S. to, 91 *n.*; paper sizes in, 95, 96. See also *Great Britain*.
English rights, 17.
Englishwomen, indexing titles of honor of, 111–113.
Engraving, methods and processes explained, 81–85.
Epithets, distinctive, rule for indexing, 116.
Estimating, number of words in manuscript, 10, 69–71.
Events, rules for indexing, 100, 117.
Expositions, rule for indexing, 122.
Extension, of copyright, application form for, 49.

False-title. See *Bastard-title*.
Family name. See *Surname*.
"Feature films," 26, 27.
Fees, for copyright, 35, 37, 38–41, 45, 52, 60.

Feigl, Dr., quoted, 109.
Fiction, rates of royalty on, 16.
Figures, rule for indexing, 130.
Firms, business, rules for indexing names of, 120.
Fitz, rules for indexing, 115, 127.
Foolscap, English paper size, 95, 96.
Forename, rules for indexing, 108, 109, 115, 120, 121, 125.
Forts, rule for indexing, 115.
Foundry proofs. See *Proofs*.
France, copyright relations between U. S. and, 33, 53.
Franking, of copies for copyright, 35, 52.
Fraternities, Greek letter, rule for indexing, 119.
Freemasons, rule for indexing, 119.
French names, rules for indexing, 113, 114, 115.
French prefixes to surnames, rules for indexing, 114, 115.
Friars, rule for indexing, 108.
Front matter, of book: estimating, 69; described, 88–94.

Galleries, rules for indexing: national or local, 121; private, 123.
Galleys. See *Proofs*.
Gazetteers, subject to copyright, 32.
German prefixes to surnames, rules for indexing, 114, 115.
Germany, copyright relations between U. S. and, 33, 53.
Glossary, 88.
Göttingen, Academy of, rule for indexing, 121.
Great Britain: copyright relations with U. S., 33, 53–57; public holidays in, 55. See also *England*.
Greek, personal names, arrangement of in index, 126.
Guatemala, copyright relations between U. S. and, 33, 53.
Guilds, rule for indexing, 120.

Half-title: place in volume, 88; described, 93. See also *Bastard-title*.
High-school books, rate of royalty paid on, 17.
Historical Societies, state, rule for indexing, 122.
Hoernen, Arnold Ther, first use of title-page by, 90.
Holiday, publication must not take place on public, 55. See *Canada* and *England*.
Honduras, copyright relations between U. S. and, 33, 53.
Hours, religious, rule for indexing, 118.
Hungary, copyright relations between U. S. and, 33, 53.
Hyphened words, rule for indexing, 128.

Ibn, (Arabic), rule for indexing, 108.
Illustrations: for book, usually made for publisher, 80, 81; place in book for list of, 88, 92.
Imperial, English paper size, 96.
In (*Im*), rule for indexing, 115.
Incomplete names, rule for indexing, 128.
Index: place in book of, 88; importance of, 98; author should prepare or examine

manuscript of, 98, 99; qualifications of indexer, 98, 99; what to index, 100; plan of work to be made before starting to make, 101, 102; procedure, 102, 103; arrangement of references under entries, 104; arrangement of entries, 104, 105; specimens of, 106, 107; rules for indexing adjective headings, 105; Christian names, 108; surnames, 109–113; titles, 110–113; compound names, 113; surnames preceded by prefixes, 114, 115; geographical names, 115–117; epithets, 116; titles and degrees, 116, 117; parties and sects, 118; corporations, 118, 120; orders of knighthood, 118; colleges and professional schools, 119; libraries, 119; societies, 119, 128; alumni associations, 119; schools, 119, 120, 123; universities, 121, 122; libraries, museums, and galleries, 121–123; observatories, 121, 122; expositions, 122; state societies, 122; churches and religious bodies, 122, 123; monasteries and convents, 123; cathedrals, 123; banks, 123; associations, 123; buildings, 123; pseudonyms, 128; incomplete names, 128; numerals, 130; abbreviations, 130; arrangement of numerous similar headings, 124–130; alphabetical arrangement, 124–130.

International copyright, 53–57.

Introduction, place in book of, 88, 93.

Islands, rule for indexing, 115.

Isle, rule for indexing, 115.

Irish prefixes to surnames, rule for indexing, 115.

Italian prefixes to surnames, rules for indexing, 114, 115.

Italy, copyright relations between U. S. and, 33, 53.

Japan, copyright relations between U. S. and, 33, 53.

Kings, rules for indexing: names of, 108, 124; consorts of, 117.

Knight, rule for indexing wife of, 112.

Knighthood, orders of, rules for indexing, 118, 119.

Korea, copyright relations between U. S. and, 33, 53.

Lakes, rule for indexing, 115.

La, rules for indexing, 114, 115, 127.

Latin, personal names, arrangement of in index, 126.

Le, (*L'*, *Les*), rules for indexing, 114, 115, 127, 129.

League, the Authors'. See *Authors' League, the.*

Lectures: subject to copyright, 32, 36; copyright application form for, 47.

Leipzig, Academy of, rule for indexing, 121.

Libraries, rules for indexing: of colleges, 119, 121; national or local, 121; private, 123.

Library of the Faculty of Advocates, Edinburgh, British copyright depository, 55.

Limit notice: place in volume of, 88; described, 93.

Lisbon, Academy of, rule for indexing, 121.
Literary agent, the, value of services to author, 4, 63, 64.
Liturgies, rule for indexing, 118.
Luxemburg, copyright relations between U. S. and, 33, 53.

Mac, (*M'*, *Mc*), rules for indexing, 115, 127.
Mme., rule for indexing, 130.
Mlle., rule for indexing, 130.
Madrid, Academy of, rule for indexing, 121.
Magazine, the, relations with contributors, 58–63.
Maid of honor, rule for indexing, 112.
Manifestoes, rule for indexing, 118.
Manuscript: offered competitively, 4; decision of "readers" upon, 6; requirements of publisher, 7; advice about submitting, 10, 61, 62; estimating number of words in, 10, 61, 67; postage rates on, 11, 61; delivery of, mentioned in contract, 20; preparation by author of, 67, 68.
Maps: subject to copyright, 32; must bear notice of copyright, 34; copyright application form for, 48.
Marchioness, rule for indexing, 112.
Margins, of book, comments on, 71, 72, 96, 97.
Masonic orders, rule for indexing, 119.
Medium, English paper size, 95, 96.
Mexico, copyright relations between U. S. and, 33, 53.
Missals, rule for indexing, 118.
Mr., rule for indexing, 130.
Mrs., rule for indexing, 130.
Models: subject to copyright, 32; must bear notice of copyright, 34; copyright application form for, 48.
Monasteries, rule for indexing, 123.
M., rule for indexing, 130.
Motion-pictures. See *Moving-pictures*.
Moving-pictures: add new problems for publisher and author, 14, 24; rights, 14, 22, 24–28; returns from, 25; royalty basis advised for, 25, 26, 28; exchanges, 26, 27; trade conditions, 27; subject to copyright, 32, 37; how to secure copyright of, 40–42; copyright application form for, 48.
Mountains, rule for indexing, 115.
Museums, rules for indexing: national or local, 121; private, 123.
Munich, Academy of, rule for indexing, 121.
Musical compositions: subject to copyright, 32, 36; must bear notice of copyright, 34; copyright application form for, 48.

Netherlands, the, copyright relations between U. S. and, 33, 53.
Newspapers: secure second serial rights, 15; subject to copyright, 32; must bear

notice of copyright, 34; copyright application form for, 37.
Nicaragua, copyright relations between U. S. and, 33, 53.
Noblemen, rules for indexing: British, 110–113, 116, 117; foreign, 116; in general, 124, 125.
Norway, copyright relations between U. S. and, 33, 53.
Numeral figures, rule for indexing, 130.

O', rules for indexing, 115, 127.
Observatories, rule for indexing, 121, 122.
Offices, religious, rule for indexing, 118.
"Option clause" in contract, 18.
Oriental names, rules for indexing, 108, 109.
Oxford, Bodleian Library, British copyright depository, 55.

Page proofs. See *Proofs*.
Paintings: subject to copyright, 36; copyright application form for, 48.
Paper: comments on, 85, 86; English sizes of, 95, 96.
Parishes, rule for indexing, 122, 123.
Parties, rules for indexing, 118.
Pasha, rule for indexing, 109.
Patronymics, rule for indexing, 116, 117, 126.
Periodicals: subject to copyright, 32; must bear notice of copyright, 34; contributions to, 36, 39; how to secure registration of copyright of, 37–39; copyright application form for, 47.
Photographs: subject to copyright, 32, 36, 37; must bear notice of copyright, 34; copyright application form for, 48.
Photoplays, motion-picture, subject to copyright, 32, 37; copyright application form for, 48.
Pictorial illustrations: subject to copyright, 32; must bear notice of copyright, 34; copyright application form for, 48.
Places, rule for indexing, 117.
Plastic works: subject to copyright, 32, 36; must bear notice of copyright, 34; copyright application form for, 48.
Plates, electrotype, described, 80.
Platforms, political, rule for indexing, 118.
Popes, rules for indexing, 108, 124.
Portugal, copyright relations between U. S. and, 33, 53.
Portuguese prefixes to surnames, rules for indexing, 114, 115.
Possessive case, rule for arrangement in index of, 126.
Post, English paper size, 95, 96.
Pott, English paper size, 95, 96.
Prayer-books, rule for indexing, 118.
Preface: place in book of, 88; described, 92.

Prefixes, to surnames, rules for indexing, 114, 115, 125–127.
Presswork, comments on, 70, 86.
Princes, and Princesses, rules for indexing, 108, 124.
Prints: subject to copyright, 32; must bear notice of copyright, 34; copyright application form for, 48.
Professional schools, rule for indexing, 119.
Progressive royalty. See *Royalty*.
Proofreader, duties of, 77, 78, 80.
Proofs: mentioned in contract, 20; number usually furnished by printer, 67, 77–80; proof marks, 79.
Proper names, rule for indexing, 100.
Pseudonyms, rule for indexing, 128.
Publication: act of, 50; simultaneous, necessary in Great Britain, 54, 55; must avoid public holidays, 55; in England must be bona fide, 56.
Publications, rule for indexing, 118.
Publisher: relations with author, 3; personality of, 6; decision on merits of manuscript, 7; creates advance demand for book, 8; handling of subsidized books, 11, 12; making contract with author, 12–24; reservation of rights by: dramatic, 13, moving-picture, 14, serial, 14, 15, English and Colonial, 16, 17; securing option on author's subsequent work, 18; form of contract with author, 19–24; protected against infringement, 20; division of profits from sale of rights, 22; rendering account of royalties, 22, 23, 28–30; terms for dissolution of contract, 23; agreement to arbitrate differences with author, 23; duty of, to secure coypright protection, 21, 31.
Publishing: at author's expense, 11, 12; subsidized, 11.
Pundit, rule for indexing, 109.

Queens, rules for indexing, 108, 117

Rabbis, Jewish, rules for indexing, 108.
Raised characters, works in, 36.
"Readers": judgment of, on manuscripts of books, 6; may be prejudiced by poor copy, 10.
Refusal, on subsequent books given to publisher, 18.
Register of Copyrights, mentioned, 39, 42, 52, 60.
Registration, of copyright not required in foreign countries, 54 *n*.
Religious denominations, rule for indexing, 118.
Renewal, of copyright, 45, 46, 52, 53; copyright application form for, 49.
Retail price, of book, basis of royalty, 16, 17, 21.
Rights: dramatic, 13, 20, 22; moving-picture, 14, 20, 22, 24–28; first serial, 14, 22; second serial, 14; English

and Colonial, 17; given to publisher by contract, 19, 20; of translation, 19, 22; notice regarding reservation of, 57; magazine, 59–61.
Rivers, rule for indexing, 115.
Royal, English paper size, 95, 96.
Royalty: effect of sale of serial rights upon, 15; rates of, on fiction, 16; rates of, on textbooks, 17; "progressive," 17; terms of, in contract, 21, 22; advance payment of, 22; basis of, advised for moving-picture writers, 25, 26; reports on, 22, 23, 28–30.

St. and *Ste.*, rules for indexing, 115, 127, 130.
St. Petersburg, Academy of, rule for indexing, 121.
Saints, rules for indexing, 108, 124.
Salvador, copyright relations between U. S. and, 33, 53.
Sample page, preliminary to setting book in type, 69, 71.
Schoolbooks, rates of royalty on, 17.
Schools, rules for indexing: public, 119, 120; professional, 119; private, 123.
Scotch prefixes to surnames, rules for indexing, 115.
Sculpture: subject to copyright, 32; must bear notice of copyright, 34; copyright application form for, 48.
Sects, rules for indexing, 118.
Serial rights, first, 14, 22; second, 14, 15.
Sermons: subject to copyright, 32; copyright application form for, 47.
Short-story writer, the, relation to magazine of, 58–63.
Sobriquet, rule for indexing, 109.
Societies, rules for indexing: local college, 119; intercollegiate, 119; alphabetical arrangement of, 128.
Sovereigns, rules for indexing, 108, 124.
Spain, copyright relations between U. S. and 33, 53.
Sri, rule for indexing, 109.
Subsidized publications, 11, 12.
Suffixes (titles), to names, place in indexed heading, 116.
Super Royal, English paper size, 96.
Surnames, rules for indexing: in general, 109, 110, 120, 121; of noblemen, 110, 111; preceded by prefix, 114, 115, 126, 127.
Sweden, copyright relations between U. S. and, 33, 53.
Switzerland, copyright relations between U. S. and, 33, 53.

Ten, rule for indexing, 115.
Ter, rule for indexing, 115.
Textbooks, rates of royalty on, 17.
The, rule for arrangement of, in index, 129.
Thor, rule for indexing, 115.
Title-entries, rules for arrangement of, in index, 129.
Title-page, 88, 90, 91; first used by Arnold Ther Hoernen, 90.
Titles: of nobility, rules for

indexing, 110–113, 116, 117, 125; prefixes to names, place in indexed headings, 116, 125.
Titles, of books, stories, and periodicals, not subject to copyright protection, 39, 46.
Translation: right of, retained, 19, 22; notice of reservation, 57.
Traveling salesmen, method of selling books by, 8.
Treaties, rule for indexing, 117, 118.
Trinity College, Dublin, Library of, British copyright depository, 56.
Tunis, copyright relations between U. S. and, 33, 53.
Type: names and samples of, 72–76; number of words in different sizes of, 70, 71; setting of, 76.

Umm, (Arabic), rule for indexing, 108.
Union, International Copyright, 53, 54.
United States, the: reciprocal copyright relations with foreign nations, 33, 53; not a member of International Copyright Union, 53, 54; simultaneous publication in, 54, 55.
Universities, rules for indexing: of Europe, and Central and South America, 121; of the United States, 122.

Van, rules for indexing, 114, 115, 127.
Vander, rule for indexing, 115.
Van't, rule for indexing, 115.
Ver, rule for indexing, 115.
Vienna, Academy of, rule for indexing, 121.
Viscountess, rule for indexing, 112.
Von, (*Vom*), rules for indexing, 114, 115.

Wales, National Library of, British copyright depository, 56.
Welsh prefixes to surnames, rule for indexing, 115.
Women, married, rules for indexing, 109, 110.
Words, number of, in different sizes of type, 70, 71.

Young Men's Christian Associations, rule for indexing, 123.

Zu (*Zum*, *Zur*), rule for indexing, 115.

plea
not

The Author's Desk Book

By WILLIAM DANA ORCUTT

Being a reference volume upon questions of The Relations of the Author to the Publisher Copyright · Mechanics of the Book · Arrangement of the Book · Making of the Index · Glossary of Terms · *Etc* · *Etc*